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HEAVEN AND HELL

sionary Experience, Visionary Art, and the Other World

ALSO IN
THIS ISSUE:

ELIXIR OF IMMORTALITY
By A.E.

PORTRAIT OF THE ARTIST AS A SEER
By ROBERT AMADOU

SYCHIC RESEARCH – YESTERDAY AND TODAY
Symposium of Articles by H. ADDINGTON BRUCE, CARL VETT
FRASER NICOL, HEREWARD CARRINGTON, ALSON J. SMITH

UARTERLY REVIEW OF PSYCHICAL RESEARCH

CONTRIBUTORS TO THIS ISSUE

ALDOUS HUXLEY, the well-known novelist and essayist, was represented in TOMORROW's Spring issue with a condensation of his recent book **The Doors of Perception.** His new novel **The Genius and The Goddess,** Mr. Huxley's first work of fiction since 1948, will be published in August. Several of Aldous Huxley's earlier works are enjoying a new vogue as popularly-prized reprints. His **Point Counter Point** has just been reissued as a pocket-size volume.

A.E. was the nom de plume of George Russell, from whose work, **The Candle of Vision,** the essay on page 36 is selected. Russell, in this essay, writes about his fascination with the word "Aeon." As a matter of fact, his pen name "A.E." goes back to a printer's error, which once substituted the first two letters of "Aeon" for the author's byline.

ROBERT AMADOU has for several years edited the "Revue Metapsychique." He is now the Secretary General of the Groupe d'Etudes Parapsychologiques in Paris. His latest book, **La Parapsychologie,** published this year, has been described by critics as the most up-to-date and comprehensive account of psychical research available in the French language.

H. ADDINGTON BRUCE was engaged in psychic researches when the current generation of young researchers was still unborn. After working as a newspaperman and publicist in Canada and the United States, he published two books in 1908: **The Riddle of Personality** and **Ghosts and Ghost Hunters.** Among his later works are **Adventurings in the Psychical** (1914) and **Sleep and Sleeplessness** (1915). Mr. Bruce was formerly a Trustee of the American Society for Psychical Research.

CARL VETT was the organizer of the five Psychic Research Congresses that took place in Europe between the two World Wars. Now retired, he divides his time between Mexico, California, and New Jersey. His latest work is **Dervish Diary** (1954).

J. FRASER NICOL has been active as a psychic researcher in London from 1946 to 1951 and as a Research Associate of the Parapsychology Laboratory, Duke University, Durham, N.C., for a year ending in 1952. Since then, with the aid of the American Society for Psychical Research and the Parapsychology Foundation, he has conducted a series of experiments, jointly with Dr. Betty Humphrey, at Boston University.

HEREWARD CARRINGTON's most recent published work is **The American Seances with Eusapia Palladino** (1954). He founded and directed the American Psychical Institute and Laboratory. He is the author of **The Invisible World** (1946), **Psychic Oddities** (1952), **Fasting for Life and Health** (1952), as well as other books, numerous pamphlets and magazine articles.

ALSON J. SMITH has lectured widely on the subject "Religion and the New Psychology." A former minister, he is the author of **Brother Van** and **Faith to Live By.** His most recent work is **Immortality: The Scientific Evidence** (1954).

(*Continued on Page* 3)

THIS MAN VISITED HEAVEN!

Emanuel Swedenborg was one of the greatest geniuses of all times, an honored member of the Swedish nobility, a scientist, philosopher, theologian and author of 200 books and pamphlets. (See your encyclopedia)

His sincerity and character are beyond question. He claimed that for over thirty years he was given experiences and instruction in order that mankind might know what happens after death.

What Swedenborg wrote so influenced and helped people who read his books that they organized The Swedenborg Foundation to publish English translations and distribute them below cost. Send 25¢, to cover cost of wrapping and mailing, for a free copy of

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(*Continued from Page* 2)

MARGOT KLAUSNER-BRANDSTATTER is a contributor to "Neue Wissenschaft," leading German-language publication in the field of psychical research, published in Switzerland. Mrs. Brandstatter makes her home in Tel Aviv, Israel, and is an executive of the Israel Motion Picture Studios Limited.

ARTHUR D. HELLER is Deputy Medical Superintendent at Prudhoe and Monkton Hospital, Prudhoe Hall, Prudhoe-on-Tyne, Northumberland, England. He is the author of **Glauben und Wissen: Ein Beitrag über die Unzulänglichkeit des menschlichen Erkenntnisvermögens** (Prague, 1936) and has contributed numerous papers to European scholarly journals.

MANFRED LOWENGARD is a practicing graphologist and psychologist who makes his home in London. He is a contributor to the British magazine "Predictions."

"Awareness is the strange and subtle bridge which leads consciousness from faith to knowledge, from intimation to understanding. . . ."

AWARENESS

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ON the following pages, TOMORROW presents to its readers a new essay by Mr. Aldous Huxley, Heaven and Hell: Visionary Experience, Visionary Art, and the Other World. *This, Mr. Huxley's latest work, will soon be published in book form; it is offered here for the first time in print.*

While mainly dealing with the artistic experience as reflected in painting, Mr. Huxley speaks with the authority of being an artist himself—he is a distinguished artist of the written word, a writer of fiction and non-fiction, a poet in an all-embracing meaning of the phrase. He has long been interested in psychical research; this essay grew out of an address Mr. Huxley delivered at an International Conference of Parapsychological Studies on the subject "Philosophy and Parapsychology: An International Symposium," at Saint Paul de Vence, France, April 20 to 26, 1954.

SUPPLEMENTING Mr. Huxley's monumental essay are three other contributions to this issue: Elixir of Immortality, *a treatise on the artistic imagination by the great Irish poet George Russell (better known as "A.E."), Robert Amadou's article* Portrait of the Artist as a Seer, *and a combative book review,* The Shattering Scream.

IN the history of science the collector of specimens preceded the zoologist and followed the exponents of natural theology and magic. He had ceased to study animals in the spirit of the authors of the Bestiaries, for whom the ant was incarnate industry, the panther an emblem, surprisingly enough, of Christ, the polecat a shocking example of uninhibited lasciviousness. But, except in a rudimentary way, he was not yet a physiologist, ecologist or student of animal behaviour. His primary concern was to make a census, to catch, kill, stuff and describe as many kinds of beasts as he could lay his hands on.

Like the earth of a hundred years ago, our mind still has its darkest Africas, its unmapped Borneos and Amazonian basins. In relation to the fauna of these regions we are not yet zoologists, we are mere naturalists and collectors of specimens. The fact is unfortunate; but we have to accept it, we have to make the best of it. However lowly, the work of the collector must be done, before we can proceed to the higher scientific tasks of classification, analysis, experiment and theory making.

Like the giraffe and the duck-billed platypus, the creatures inhabiting these remoter regions of the mind are exceedingly improbable. Nevertheless they exist, they are facts of observation; and as such, they cannot be ignored by anyone who is honestly trying to understand the world in which he lives.

IT is difficult, it is all but impossible, to speak of mental events except in similes drawn from the more familiar universe of material things. If I have made use of geographical and zoological metaphors, it is not wantonly, out of a mere addiction to picturesque language. It is because such metaphors express very forcibly the essential otherness of the mind's far continents, the complete autonomy and self-sufficiency of their inhabitants. A man consists of what I may call an Old World of personal consciousness and, beyond a dividing sea, a series of New Worlds—the not too distant Virginias and Carolinas of the personal subconscious and the vegetative soul; the Far West of the collective unconscious, with its flora of symbols, its tribes of aboriginal archetypes; and, across another, vaster ocean, at the antipodes of everyday consciousness, the world of Visionary Experience.

If you go to New South Wales, you will see marsupials hopping about the countryside. And if you go to the antipodes of the self-conscious mind, you will encounter all sorts of creatures at least as odd as kangaroos. You do not in-

vent these creatures any more than you invent marsupials. They live their own lives in complete independence. A man cannot control them. All he can do is to go to the mental equivalent of Australia and look around him.

Some people never consciously discover their antipodes. Others make an occasional landing. Yet others (but they are few) find it easy to go and come as they please. For the naturalist of the mind, the collector of psychological specimens, the primary need is some safe, easy and reliable method of transporting himself and others from the Old World to the New, from the continent of familiar cows and horses to the continent of the wallaby and the platypus.

Two such methods exist. Neither of them is perfect; but both are sufficiently reliable, sufficiently easy and sufficiently safe to justify their employment by those who know what they are doing. In the first case the soul is transported to its far-off destination by the aid of a chemical—the alkaloid known as mescalin. In the second case, the vehicle is psychological in nature, and the passage to the mind's antipodes is accomplished by hypnosis. The two vehicles carry the consciousness to the same region; but the drug has the longer range and takes its passengers further into the *terra incognita.*

HOW and why does hypnosis produce its observed effects? We do not know. For our present purposes, however, we do not have to know. All that is necessary, in this context, is to record the fact that some hypnotic subjects are transported, in the trance state, to a region in the mind's antipodes, where they find the equivalent of marsupials—strange psychological creatures leading an autonomous existence according to the law of their own being.

About the physiological effects of mescalin we know a little. Probably (for we are not yet certain) it interferes with the enzyme system that regulates cerebral functioning. By doing so it lowers the efficiency of the brain as an instrument for focussing mind on the problems of life on the surface of our planet. This lowering of what may be called the biological efficiency of the brain seems to permit the entry into consciousness of certain classes of mental events, which are normally excluded, because they possess no survival value. Similar intrusions of biologically useless, but aesthetically and sometimes spiritually valuable material may occur as the result of illness or fatigue; or they may be induced by fasting, or a period of confinement in a place of darkness and complete silence.

A person under the influence of mescalin will stop seeing visions

when given a large dose of nicotinic acid. This helps to explain the effectiveness of fasting as an inducer of visionary experience. By reducing the amount of available sugar, fasting lowers the brain's biological efficiency and so makes possible the entry into consciousness of material possessing no survival value. Moreover, by causing a vitamin deficiency, it removes from the blood that known inhibitor of visions, nicotinic acid. Another inhibitor of visionary experience is ordinary, everyday, perceptual experience. Experimental psychologists have found that, if you confine a man to a "restricted environment," where there is no light, no sound, nothing to smell and, if you put him in a tepid bath, only one, almost imperceptible thing to touch, the victim will very soon start "seeing things," "hearing things" and having strange bodily sensations.

Milarepa, in his Himalayan cavern, and the anchorites of the Thebaid followed essentially the same procedure and got essentially the same results. A thousand pictures of the Temptations of St. Anthony bear witness to the effectiveness of restricted diet and restricted environment. Asceticism, it is evident, has a double motivation. If men and women torment their bodies, it is not only because they hope in this way to atone for past sins and avoid future punishments; it is also because they long to visit the mind's antipodes and do some visionary sight-seeing. Empirically and from the reports of other ascetics, they know that fasting and a restricted environment will transport them where they long to go. Their self-inflicted punishment may be the door to paradise. (It may also—and this is a point which will be discussed in a later paragraph—be a door into the infernal regions.)

From the point of view of an inhabitant of the Old World, marsupials are exceedingly odd. But oddity is not the same as randomness. Kangaroos and wallabies may lack verisimilitude; but their improbability repeats itself and obeys recognizable laws. The same is true of the psychological creatures inhabiting the remoter regions of our minds. The experiences encountered under the influence of mescalin or deep hypnosis are certainly strange; but they are strange with a certain regularity, strange according to a pattern.

The Experience of Light

WHAT are the common features which this pattern imposes upon our visionary experiences? First and most important is the experience of light. Everything seen by those who visit the mind's antipodes is brilliantly illuminated and seems to shine from within. All colors are intensified to a

pitch far beyond anything seen in the normal state, and at the same time the mind's capacity for recognizing fine distinctions of tone and hue is notably heightened.

In this respect there is a marked difference between these visionary experiences and ordinary dreams. Most dreams are without color, or else are only partially or feebly colored. On the other hand, the visions met with under the influence of mescalin or hypnosis are always intensely and, one might say, praeternaturally brilliant in color. Professor Calvin Hall, who has collected records of many thousands of dreams, tells us that about two thirds of all dreams are in black and white. "Only one dream in three is colored, or has some color in it." A few people dream entirely in color; a few never experience color in their dreams; the majority sometimes dream in color, but more often do not.

"We have come to the conclusion," writes Dr. Hall, "that color in dreams yields no information about the personality of the dreamer." I agree with this conclusion. Color in dreams and visions tells us no more about the personality of the beholder than does color in the external world. A garden in July is perceived as brightly colored. The perception tells us something about sunshine, flowers and butterflies, but little or nothing about our own selves. In the same way the fact that we see brilliant colors in our visions and in some of our dreams tells us something about the fauna of the mind's antipodes, but nothing whatever about the personality who inhabits what I have called the Old World of the mind.

Most dreams are concerned with the dreamer's private wishes and instinctive urges, and with the conflicts which arise when these wishes and urges are thwarted by a disapproving conscience or a fear of public opinion. The story of these drives and conflicts is told in terms of dramatic symbols, and in most dreams the symbols are uncolored. Why should this be the case? The answer, I presume, is that, to be effective, symbols do not require to be colored. The letters in which we write about roses need not be red, and we can describe the rainbow by means of ink marks on white paper. Textbooks are illustrated by line engravings and half-tone plates; and these uncolored images and diagrams effectively convey information.

What is good enough for the waking consciousness is evidently good enough for the personal subconscious, which finds it possible to express its meanings through uncolored symbols. Color turns out to be a kind of touchstone of reality. That which is given is

colored; that which our symbol-creating intellect and fancy put together is uncolored. Thus the external world is perceived as colored. Dreams, which are not given but fabricated by the personal subconscious, are generally in black and white. (It is worth remarking that, in most people's experience, the most brightly colored dreams are those of landscapes, in which there is no drama, no symbolic reference to conflict, merely the presentation to consciousness of a given, non-human fact.)

The images of the archetypal world are symbolic; but since we, as individuals, do not fabricate them, but find them "out there" in the collective unconscious, they exhibit some at least of the characteristics of given reality and are colored. The non-symbolic inhabitants of the mind's antipodes exist in their own right, and like the given facts of the external world are colored. Indeed, they are far more intensely colored than external data. This may be explained, at least in part, by the fact that our perceptions of the external world are habitually clouded by the verbal notions in terms of which we do our thinking. We are always doing our best to convert things into signs for the more intelligible abstractions of our own invention. But in doing so, we rob these things of a great deal of their native thinghood.

At the antipodes of the mind, we are more or less completely free of language, outside the system of conceptual thought. Consequently our perception of visionary objects possesses all the freshness, all the naked intensity, of experiences which have never been verbalized, never assimilated to lifeless abstractions. Their color (that hall-mark of givenness) shines forth with a brilliance which seems to us praeternatural, because it is in fact entirely natural—entirely natural in the sense of being entirely unsophisticated by language or the scientific, philosophical and utilitarian notions by means of which we ordinarily re-create the given world in our own drearily human image.

Our Everyday Universe

IN his *Candle of Vision,* the Irish poet, A. E. (George Russell), has analyzed his visionary experiences with remarkable acuity. "When I meditate," he writes, "I feel in the thoughts and images that throng about me the reflections of personality; but there are also windows in the soul, through which can be seen images created not by human but by the divine imagination."

Our linguistic habits lead us into error. For example, we are apt to say, "I imagine," when what we should have said is, "The curtain was lifted that I might see." Spon-

taneous or induced, visions are never our personal property. Memories belonging to the ordinary self have no place in them. The things seen are wholly unfamiliar. "There is no reference or resemblance," in Sir William Herschel's phrase, "to any objects recently seen or even thought of." When faces appear, they are never the faces of friends or acquaintances. We are out of the Old World, and exploring the antipodes.

For most of us most of the time, the world of everyday experience seems rather dim and drab. But for a few people often, and for a fair number occasionally, some of the brightness of visionary experience spills over, as it were, into common seeing and the everyday universe is transfigured. Though still recognizably itself, the Old World takes on the quality of the mind's antipodes. Here is an entirely characteristic description of this transfiguration of the everyday world.

"I was sitting on the seashore, half listening to a friend arguing violently about something which merely bored me. Unconsciously to myself, I looked at a film of sand I had picked up on my hand, when I suddenly saw the exquisite beauty of every little grain of it; instead of being dull, I saw that each particle was made up on a perfect geometrical pattern, with sharp angles, from each of which a brilliant shaft of light was reflected, while each tiny crystal shone like a rainbow. . . . The rays crossed and recrossed, making exquisite patterns of such beauty that they left me breathless. . . . Then, suddenly, my consciousness was lighted up from within and I saw in a vivid way how the whole universe was made up of particles of material which, no matter how dull and lifeless they might seem, were nevertheless filled with this intense and vital beauty. For a second or two the whole world appeared as a blaze of glory. When it died down, it left me with something I have never forgotten and which constantly reminds me of the beauty locked up in every minute speck of material around us."

Similarly George Russell writes of seeing the world illumined by "an intolerable lustre of light"; of finding himself looking at "landscapes as lovely as a lost Eden"; of beholding a world where the "colors were brighter and purer, and yet made a softer harmony." Again, "the winds were sparkling and diamond clear, and yet full of color as an opal, as they glittered through the valley, and I knew the Golden Age was all about me, and it was we who had been blind to it, but that it had never passed away from the world."

Many similar descriptions are to be found in the poets and in the literature of religious mystic-

ism. One thinks, for example, of Wordsworth's *Ode on the Intimations of Immortality in Childhood;* of certain lyrics by George Herbert and Henry Vaughan; of Traherne's *Centuries of Meditation;* of the passage in his autobiography where Father Surin describes the miraculous transformation of an enclosed convent garden into a fragment of heaven.

Praeternatural light is common to all visionary experiences. And along with light there goes, in every case, a recognition of heightened significance. The self-luminous objects which we see in the mind's antipodes possess a meaning, and this meaning is, in some sort, as intense as their color. Significance here is identical with being; for, at the mind's antipodes, objects do not stand for anything but themselves. The images which appear in the nearer reaches of the collective subconscious have meaning in relation to the basic facts of human experience; but here, at the limits of the visionary world, we are confronted by facts which, like the facts of external nature, are independent of man, both individually and collectively, and exist in their own right. And their meaning consists precisely in this, that they are intensely themselves and, being intensely themselves, are manifestations of the essential givenness, the non-human otherness of the universe.

Raw Materials of Vision

LIGHT, color and significance do not exist in isolation. They modify, or are manifested by, objects. Are there any special classes of objects common to most visionary experiences? The answer is: Yes, there are. Under mescalin and hypnosis, as well as in spontaneous visions, certain classes of perceptual experiences turn up again and again.

The typical mescalin experience begins with perceptions of colored, moving, living geometrical forms. Geometry becomes concrete, and the visionary perceives, not patterns, but patterned things, such as carpets, carvings, mosaics. These give place to vast and complicated buildings, in the midst of landscapes, which change continuously, passing from richness to more intensely colored richness, from grandeur to deepening grandeur. Heroic figures, of the kind that Blake called "The Seraphim," may make their appearance, alone or in multitudes. Fabulous animals move across the scene. Everything is novel and amazing. Almost never does the visionary see anything that reminds him of his own past. He is not remembering scenes, persons or objects, and he is not inventing them; he is looking on at a new creation.

The raw material for this creation is provided by the visual ex-

periences of ordinary life; but the moulding of this material into forms is the work of someone who is most certainly not the self who originally had the experiences or who later recalled and reflected upon them. They are (to quote the words used by Dr. J. R. Smythies in a recent paper in the *American Journal of Psychiatry*) "the work of a highly differentiated mental compartment, without any apparent connection, emotional or volitional, with the aims, interests, or feelings of the person concerned."

Here, in quotation or condensed paraphrase, is Weir Mitchell's account of the visionary world to which he was transported by peyote, the cactus which is the natural source of mescalin.

At his entry into that world he saw a host of "star points" and what looked like "fragments of stained glass." Then came "delicate floating films of color." These were displaced by an "abrupt rush of countless points of white light," sweeping across the field of vision. Next there were zigzag lines of very bright colors, which somehow turned into swelling clouds of still more brilliant hues. Buildings now made their appearance, and then landscapes. There was a Gothic tower of elaborate design with worn statues in the doorways or on stone brackets. "As I gazed, every projecting angle, cornice and even the faces of the stones at their joinings were by degrees covered or hung with clusters of what seemed to be huge precious stones, but uncut stones, some being more like masses of transparent fruit. . . . All seemed to possess an interior light." The Gothic tower gave place to a mountain, a cliff of inconceivable height, a colossal birdclaw carved in stone and projecting over the abyss, an endless unfurling of colored draperies, and an efflorescence of more precious stones. Finally there was a view of green and purple waves breaking on a beach "with myriads of lights of the same tint as the waves."

Every mescalin experience, every vision arising under hypnosis, is unique; but all recognizably belong to the same species. The landscapes, the architectures, the clustering gems, the brilliant and intricate patterns—these, in their atmosphere of praeternatural light, praeternatural color and praeternatural significance, are the stuff of which the mind's antipodes are made. Why this should be so, we have no idea. It is a brute fact of experience which, whether we like it or not, we have to accept—just as we have to accept the fact of kangaroos.

Accounts of Other Worlds

FROM these facts of visionary experience let us now pass to the accounts preserved in all the

cultural traditions, of Other Worlds —the worlds inhabited by the gods, by the spirits of the dead, by man in his primal state of innocence.

Reading these accounts, we are immediately struck by the close similarity between induced or spontaneous visionary experience and the heavens and fairylands of folklore and religion. Praeternatural light, praeternatural intensity of coloring, praeternatural significance—these are characteristic of all the Other Worlds and Golden Ages. And in virtually every case this praeternaturally significant light shines on, or shines out of, a landscape of such surpassing beauty that words cannot express it.

Thus in the Graeco-Roman tradition we find the lovely Garden of the Hesperides, the Elysian Plain, and the fair Island of Leuke, to which Achilles was translated. Memnon went to another luminous island, somewhere in the East. Odysseus and Penelope travelled in the opposite direction and enjoyed their immortality with Circe in Italy. Still further to the West were the Islands of the Blest, first mentioned by Hesiod and so firmly believed in that, as late as the first century B.C., Sertorius planned to send a squadron from Spain to discover them.

Magically lovely islands reappear in the folklore of the Celts and, at the opposite side of the world, in that of the Japanese. And between Avalon in the extreme West and Horaisan in the Far East, there is the land of Uttarakuru, the Other World of the Hindus. "The land," we read in the *Ramayana,* "is watered by lakes with golden lotuses. There are rivers by thousands, full of leaves of the color of sapphire and lapis lazuli; and the lakes, resplendent like the morning sun, are adorned by golden beds of red lotus. The country all around is covered by jewels and precious stones, with gay beds of blue lotus, golden-petalled. Instead of sand, pearls, gems and gold form the banks of the rivers, which are overhung with trees of fire-bright gold. These trees perpetually bear flowers and fruit, give forth a sweet fragrance and abound with birds."

Uttarakuru, we see, resembles the landscapes of the mescalin experience in being rich with precious stones. And this characteristic is common to virtually all the Other Worlds of religious tradition. Every paradise abounds in gems, or at least in gem-like objects resembling, as Weir Mitchell puts it, "transparent fruit." Here, for example, is Ezekiel's version of the Garden of Eden. "Thou hast been in Eden, the garden of God. Every precious stone was thy covering, the sardius, topaz and the diamond, the beryl, the onyx and the jasper, the sapphire, the emerald and the car-

buncle, and gold. . . . Thou art the anointed cherub that covereth . . . thou hast walked up and down in the midst of the stones of fire." The Buddhist paradises are adorned with similar "stones of fire." Thus, the Western Paradise of the Pure Land Sect is walled with silver, gold and beryl; has lakes with jewelled banks and a profusion of glowing lotuses, within which the Bodhisattvas sit enthroned.

In describing their Other Worlds, the Celts and Teutons speak very little of precious stones, but have much to say of another and, for them, equally wonderful substance —glass. The Welsh had a blessed land called Ynisvitrin, the Isle of Glass; and one of the names of the Germanic kingdom of the dead was Glasberg. One is reminded of the Sea of Glass in the Apocalypse.

Stones of Paradise

MOST paradises are adorned with buildings, and, like the trees, the waters, the hills and fields, these buildings are bright with gems. We are all familiar with the New Jerusalem. "And the building of the wall of it was of jasper, and the city was of pure gold, like unto clear glass. . . . And the foundations of the wall of the city were garnished with all manner of precious stones."

Similar descriptions are to be found in the eschatological literature of Hinduism, Buddhism and Islam. Heaven is always a place of gems. Why should this be the case? Those who think of all human activities in terms of a social and economic frame of reference will give some such answer as this: Gems are very rare on earth. Few people possess them. To compensate themselves for these facts, the spokesmen for the poverty-stricken majority have filled their imaginary heavens with precious stones. This "pie in the sky" hypothesis contains, no doubt, some element of truth; but it fails to explain why precious stones should have come to be regarded as precious in the first place.

Men have spent enormous amounts of time, energy and money on the finding, mining and cutting of colored pebbles. Why? The utilitarian can offer no explanation for such fantastic behaviour. But as soon as we take into account the facts of visionary experience, everything becomes clear. In vision, men perceive a profusion of what Ezekiel calls "stones of fire," of what Weir Mitchell describes as "transparent fruit." These things are self-luminous, exhibit a praeternatural brilliance of color and possess a praeternatural significance. The material objects which most nearly resemble these sources of visionary illumination are gem-stones. To acquire such a stone is to acquire something whose precious-

ness is guaranteed by the fact that it exists in the Other World.

Hence man's otherwise inexplicable passion for gems and hence his attribution to precious stones of therapeutic and magical virtue. The causal chain, I am convinced, begins in the psychological Other World of visionary experience, descends to earth and mounts again to the theological Other World of heaven. In this context the words of Socrates, in the *Phaedo,* take on a new significance. There exists, he tells us, an ideal world above and beyond the world of matter. "In this other earth the colors are much purer and much more brilliant than they are down here. . . . The very mountains, the very stones have a richer gloss, a lovelier transparency and intensity of hue. The precious stones of this lower world, our highly prized cornelians, jaspers, emeralds and all the rest, are but the tiny fragments of these stones above. In the other earth there is no stone but is precious and exceeds in beauty every gem of ours."

In other words, precious stones are precious because they bear a faint resemblance to the glowing marvels seen with the inner eye of the visionary. "The view of that world," says Plato "is a vision of blessed beholders;" for to see things "as they are in themselves" is bliss unalloyed and inexpressible.

Among people who have no knowledge of precious stones or of glass, heaven is adorned not with minerals, but flowers. Praeternaturally brilliant flowers bloom in most of the Other Worlds described by primitive eschatologists, and even in the begemmed and glassy paradises of the more advanced religions they have their place. One remembers the lotus of Hindu and Buddhist tradition, the roses and lilies of the West.

"God first planted a garden." The statement expresses a deep psychological truth. Horticulture has its source—or at any rate one of its sources—in the Other World of the mind's antipodes. When worshippers offer flowers at the altar, they are returning to the gods things which they know, or (if they are not visionaries) obscurely feel, to be indigenous to heaven.

And this return to the source is not merely symbolical; it is also a matter of immediate experience. For the traffic between our Old World and its antipodes, between Here and Beyond, travels along a two-way street. Gems, for example, come from the soul's visionary heaven; but they also lead the soul back to that heaven. Contemplating them, men find themselves (as the phrase goes) *transported*—carried away towards that Other Earth of the Platonic dialogue, that magical place where every pebble is a precious stone. And the same effects may be pro-

duced by artifacts of glass and metal, by tapers burning in the dark, by brilliantly colored images and ornaments; by flowers, shells and feathers; by landscapes seen, as Shelley from the Euganean Hills saw Venice, in the transfiguring light of dawn or sunset.

Indeed, we may risk a generalization and say that whatever, in nature or in a work of art, resembles one of those intensely significant, inwardly glowing objects encountered at the mind's antipodes, is capable of inducing, if only in a partial and attenuated form, the visionary experience. At this point a hypnotist will remind us that, if he can be induced to stare intently at a shiny object, a patient may go into trance; and that if he goes into trance, or if he goes only into reverie, he may very well see visions within and a transfigured world without.

But how, precisely, and why does the view of a shiny object induce a trance or a state of reverie? Is it, as the Victorians maintained, a simple matter of eye strain resulting in general nervous exhaustion? Or shall we explain the phenomenon in purely psychological terms—as concentration pushed to the point of mono-ideism and leading to dissociation?

And there is a third possibility. Shiny objects may remind our unconscious of what it enjoys at the mind's antipodes, and these obscure intimations of life in the Other World are so fascinating that we pay less attention to this world and so become capable of experiencing consciously something of that which, unconsciously, is always with us.

Vision-Inducing Art

WE see then that there are in nature certain scenes, certain classes of objects, certain materials, possessed of the power to transport the beholder's mind in the direction of its antipodes, out of the everyday Here and towards the Other World of Vision. Similarly, in the realm of art, we find certain works, even certain classes of works, in which the same transporting power is manifest. These vision-inducing works may be executed in vision-inducing materials, such as glass, metal, gems or gem-like pigments. In other cases their power is due to the fact that they render, in some peculiarly expressive way, some transporting scene or object.

The best vision-inducing art is produced by men and women who have themselves had the visionary experience; but it is also possible for any reasonably good artist, simply by following an approved recipe, to create works which shall have at least some transporting power.

Of all the vision-inducing arts that which depends most complete-

ly on its raw materials is, of course, the art of the goldsmith and jeweller. Polished metals and precious stones are so intrinsically transporting that even a Victorian, even an Art Nouveau jewel is a thing of power. And when to this natural magic of glinting metal and self-luminous stone is added the other magic of noble forms and colors artfully blended, we find ourselves in the presence of a genuine talisman.

Religious art has always and everywhere made use of these vision-inducing materials. The shrine of gold, the chryselephantine statue, the jewelled symbol or image, the glittering furniture of the altar—we find these things in contemporary Europe as in ancient Egypt, in India and China as among the Greeks, the Incas, the Aztecs.

The products of the goldsmith's art are intrinsically numinous. They have their place at the very heart of every Mystery, in every holy of holies. This sacred jewelry has always been associated with the light of lamps and candles. For Ezekiel, a gem was a stone of fire. Conversely, a flame is a living gem, endowed with all the transporting power that belongs to the precious stone and, to a lesser degree, to polished metal. This transporting power of flame increases in proportion to the depth and extent of the surrounding darkness. The most impressively numinous temples are caverns of twilight, in which a few tapers give life to the transporting, other-worldly treasures on the altar.

Glass is hardly less effective as an inducer of visions than are the natural gems. In certain respects, indeed, it is more effective, for the simple reason that there is more of it. Thanks to glass, a whole building—the Sainte Chapelle, for example, the cathedrals of Chartres and Sens—could be turned into something magical and transporting. Thanks to glass, Paolo Uccello could design a circular jewel thirteen feet in diameter—his great window of the Resurrection, perhaps the most extraordinary single work of vision-inducing art ever produced.

For the men of the Middle Ages, it is evident, visionary experience was supremely valuable. So valuable, indeed, that they were ready to pay for it in hard-earned cash. In the twelfth century collecting boxes were placed in the churches for the upkeep and installation of stained glass windows. Suger, the Abbot of St. Denis, tells us that they were always full.

Trends and Counter-Trends

BUT self-respecting artists cannot be expected to go on doing what their fathers have already done supremely well. In the fourteenth century color gave place

to grisaille, and windows ceased to be vision-inducing. When, in the later fifteenth century, color came into fashion again, the glass painters felt the desire, and found themselves, at the same time, technically equipped to imitate Renaissance painting in transparency. The results were often interesting; but they were not transporting.

Then came the Reformation. The Protestants disapproved of visionary experience and attributed a magical virtue to the printed word. In a church with clear windows the worshippers could read their Bibles and prayer books and were not tempted to escape from the sermon into the Other World. On the Catholic side the men of the Counter-Reformaion found themselves in two minds. They thought visionary experience was a good thing, but they also believed in the supreme value of print.

In the new churches stained glass was rarely installed, and in many of the older churches it was wholly or partially replaced by clear glass. The unobscured light permitted the faithful to follow the service in their books, and at the same time to see the vision-inducing works created by the new generations of baroque sculptors and architects. These transporting works were executed in metal and polished stone. Wherever the worshipper turned, he found the glint of bronze, the rich radiance of colored marble, the unearthly whiteness of statuary.

On the rare occasions when the Counter-Reformers made use of glass, it was as a surrogate for diamonds, not for rubies or sapphires. Faceted prisms entered religious art in the seventeenth century, and in Catholic churches they dangle to this day from innumerable chandeliers. (These charming and slightly ridiculous ornaments are among the very few vision-inducing devices permitted in Islam. Mosques have no images or reliquaries; but in the Near East, at any rate, their austerity is sometimes mitigated by the transporting glitter of rococo crystal.)

From glass, stained or cut, we pass to marble and the other stones that take a high polish and can be used in mass. The fascination exercised by such stones may be gauged by the amount of time and trouble spent in obtaining them. At Baalbek, for example, and, two or three hundred miles further inland, at Palmyra, we find among the ruins columns of pink granite from Aswan. These great monoliths were quarried in Upper Egypt, were floated in barges down the Nile, were towed across the Mediterranean to Byblos or Tripolis and from thence were hauled, by oxen, mules and men, uphill to Homs, and from Homs southward to Baalbek, or east, across the desert, to Palmyra.

What a labor of giants! And, from the utilitarian point of view, how marvellously pointless! But in fact, of course, there was a point—a point that existed in a region beyond mere utility. Polished to a visionary glow, the rosy shafts proclaimed their manifest kinship with the Other World. At the cost of enormous efforts men had transported these stones from their quarry on the Tropic of Cancer; and now, by way of recompense, the stones were transporting their transporters half way to the mind's visionary antipodes.

Visionary Beauty in Ceramics

THE question of utility and of the motives that lie beyond utility arises once more in relation to ceramics. Few things are more useful, more absolutely indispensable, than pots and plates and jugs. But at the same time few human beings concern themselves less with utility than do the collectors of porcelain and glazed earthenware. To say that these people have an appetite for beauty is not a sufficient explanation. The commonplace ugliness of the surroundings, in which fine ceramics are so often displayed, is proof enough that what their owners crave is not beauty in all its manifestations, but only a special kind of beauty—the beauty of curved reflections, of softly lustrous glazes, of sleek and smooth surfaces.

In a word, the beauty that transports the beholder, because it reminds him, obscurely or explicitly, of the praeternatural lights and colors of the Other World. In the main the art of the potter has been a secular art—but a secular art which its innumerable devotees have treated with an almost idolatrous reverence. From time to time, however, this secular art has been placed at the service of religion. Glazed tiles have found their way into mosques and, here and there, into Christian churches. From China come shining ceramic images of gods and saints. In Italy Luca della Robbia created a heaven of blue glaze, for his lustrous white madonnas and Christ children. Baked clay is cheaper than marble and, suitably treated, almost as transporting.

Plato and, during a later flowering of religious art, St. Thomas Aquinas maintained that pure, bright colors were of the very essence of artistic beauty. A Matisse, in that case, would be intrinsically superior to a Goya or a Rembrandt. One has only to translate the philosophers' abstractions into concrete terms to see that this equation of beauty in general with bright, pure colors is absurd. But though untenable as it stands, the venerable doctrine is not altogether devoid of truth.

Bright, pure colors are characteristic of the Other World. Con-

sequently works of art painted in bright, pure colors are capable, in suitable circumstances, of transporting the beholder's mind in the direction of its antipodes. Bright pure colors are of the essence, not of beauty in general, but only of a special kind of beauty, the visionary. Gothic churches and Greek temples, the statues of the thirteenth century after Christ and of the fifth century before Christ—all were brilliantly colored.

For the Greeks and the men of the Middle Ages, this art of the merry-go-round and the wax-work show was evidently transporting. To us it seems deplorable. We prefer our Praxiteleses plain, our marble and our limestone *au naturel.* Why should our modern taste be so different, in this respect, from that of our ancestors? The reason, I presume, is that we have become too familiar with bright pure colors to be greatly moved by them. We admire them, of course, when we see them in some grand or subtle composition; but in themselves and as such, they leave us untransported.

Color Becomes Commonplace

SENTIMENTAL lovers of the past complain of the drabness of our age and contrast it unfavourably with the gay brilliance of earlier times. In actual fact, of course, there is a far greater profusion of color in the modern than in the ancient world. Lapis lazuli and Tyrian purple were costly rarities; the rich velvets and brocades of princely wardrobes, the woven or painted hangings of mediaeval and early modern houses, were reserved for a privileged minority.

Even the great ones of the earth possessed very few of these vision-inducing treasures. As late as the seventeenth century, monarchs owned so little furniture that they had to travel from palace to palace with wagon-loads of plate and bedspreads, of carpets and tapestries. For the great mass of the people there were only homespun and a few vegetable dyes; and, for interior decoration, there were at best the earth colors, at worst (and in most cases) "the floor of plaster and the walls of dung."

At the antipodes of every mind lay the Other World of praeternatural light and praeternatural color, of ideal gems and visionary gold. But before every pair of eyes was only the dark squalor of the family hovel, the dust or mud of the village street, the dirty whites, the duns and gooseturd greens of ragged clothing. Hence a passionate, an almost desperate thirst for bright, pure colors; and hence the overpowering effect produced by such colors whenever, in church or at court, they were displayed. Today the chemical industry turns out paints, inks and dyes in end-

less variety and enormous quantities. In our modern world there is enough bright color to guarantee the production of billions of flags and comic strips, millions of stop signs and tail lights, fire engines and Coca Cola containers by the hundred thousand, carpets, wallpapers and non-representational art by the square mile.

Familiarity breeds indifference. We have seen too much pure, bright color at Woolworth's to find it intrinsically transporting. And here we may note that, by its amazing capacity to give us too much of the best things, modern technology has tended to devaluate the traditional vision-inducing materials. The illumination of a city, for example, was once a rare event, reserved for victories and national holidays, for the canonization of saints and the crowning of kings. Now it occurs nightly and celebrates the virtues of gin, cigarettes and toothpaste.

In London, fifty years ago, electric sky signs were a novelty and so rare that they shone out of the misty darkness "like captain jewels in the carcanet." Across the Thames, on the old Shot Tower, the gold and ruby letters were magically lovely—*une féerie*. Today the fairies are gone. Neon is everywhere and, being everywhere, has no effect upon us, except perhaps to make us pine nostalgically for primeval night.

Only in floodlighting do we recapture the unearthly significance which used, in the age of oil and wax, even in the age of gas and the carbon filament, to shine forth from practically any island of brightness in the boundless dark. Under the searchlights Notre Dame de Paris and the Roman Forum are visionary objects, having power to transport the beholder's mind towards the Other World.

Modern technology has had the same devaluating effect on glass and polished metal as it has had on fairy lamps and pure, bright colors. By John of Patmos and his contemporaries walls of glass were conceivable only in the New Jerusalem. Today they are a feature of every up-to-date office building and bungalow. And this glut of glass has been paralleled by a glut of chrome and nickel, of stainless steel and aluminium and a host of alloys old and new. Metal surfaces wink at us in the bathroom, shine from the kitchen sink, go glittering across country in cars and streamliners.

Those rich convex reflections, which so fascinated Rembrandt that he never tired of rendering them in paint, are now the commonplaces of home and street and factory. The fine point of seldom pleasure has been blunted. What was once a needle of visionary delight has now become a piece of disregarded linoleum.

Artistic Devices

I have spoken so far only of vision-inducing materials and their psychological devaluation by modern technology. It is time now to consider the purely artistic devices, by means of which vision-inducing works have been created.

Light and color tend to take on a praeternatural quality when seen in the midst of environing darkness. Fra Angelico's Crucifixion at the Louvre has a black background. So have the frescoes of the Passion painted by Andrea da Castagno for the nuns of Santa Apollonia at Florence. Hence the visionary intensity, the strange transporting power of these extraordinary works. In an entirely different artistic and psychological context the same device was often used by Goya in his etchings. Those flying men, that horse on the tightrope, the huge and ghastly incarnation of Fear—all of them stand out, as though floodlit, against a background of impenetrable night.

With the development of chiaroscuro, in the sixteenth and seventeenth centuries, night came out of the background and installed itself within the picture, which became the scene of a kind of Manichean struggle between Light and Darkness. At the time they were painted these works must have possessed a real transporting power. To us, who have seen altogether too much of this kind of thing, most of them seem merely theatrical. But a few still retain their magic. There is Caravaggio's *Entombment,* for example; there are all those visionary Rembrandts where the lights have the intensity and significance of light at the mind's antipodes, where the darks are full of rich potentialities waiting their turn to become actual, to make themselves glowingly visible to consciousness.

In most cases the ostensible subject matter of Rembrandt's pictures is taken from real life or the Bible—a boy at his lessons or Bathsheba bathing; a woman wading in a pond or Christ before His judges. Occasionally, however, these messages from the Other World are transmitted by means of a subject drawn, not from real life or history, but from the realm of archetypal symbols. There hangs in the Louvre a *Méditation du Philosophe,* whose symbolical subject matter is nothing more nor less than the human mind, with its teeming darknesses, its moments of intellectual and visionary illumination, its mysterious stairways winding downwards and upwards into the unknown. The meditating philosopher sits there in his island of inner illumination; and at the opposite end of the symbolic chamber, in another, rosier island, an old woman crouches before the hearth. The firelight touches and trans-

figures her face, and we see, concretely illustrated, the impossible paradox and supreme truth—that perception is (or at least can be, ought to be) the same as Revelation, that Reality shines out of every appearance, that the One is totally, infinitely present in all particulars.

Along with the praeternatural lights and colors; the gems and the ever changing patterns, visitors to the mind's antipodes discover a world of sublimely beautiful landscapes, of living architecture and of heroic figures. The transporting power of many works of art is attributable to the fact that their creators have painted scenes, persons and objects which remind the beholder of what, consciously or unconsciously, he knows about the Other World at the back of his mind.

Static "Cherubim"

LET us begin with the human or, rather, the more than human inhabitants of these far-off regions. Blake called them the Cherubim. And in effect that is what, no doubt, they are—the psychological originals of those beings who, in the theology of every religion, serve as intermediaries between man and the Clear Light. The more than human personages of visionary experience never "do anything." (Similarly the blessed never "do anything" in heaven.) They are content merely to exist.

Under many names and attired in an endless variety of costumes, these heroic figures of man's visionary experience have appeared in the religious art of every culture. Sometimes they are shown at rest, sometimes in historical or mythological action. But action, as we have seen, does not come naturally to the inhabitants of the mind's antipodes. To be busy is the law of *our* being. The law of *theirs* is to do nothing. When we force these serene strangers to play a part in one of our all too human dramas, we are being false to visionary truth. That is why the most transporting (though not necessarily beautiful) representation of "the Cherubim" are those which show them as they are in their native habitat—doing nothing in particular.

And that accounts for the overwhelming, the more than merely aesthetic, impression made upon the beholder by the great static masterpieces of religious art. The sculptured figures of Egyptian gods and god-kings, the Madonnas and Pantocrators of the Byzantine mosaics, the Boddhisattvas, and Lohans of China, the seated Buddhas of Khmer, the steles and statues of Copan, the wooden idols of tropical Africa—these have one characteristic in common: a profound stillness. And it is precisely this which gives them their numin-

ous quality, their power to transport the beholder out of the Old World of his everyday experience, far away, towards the visionary antipodes of the human psyche.

There is, of course, nothing intrinsically excellent about static art. Static or dynamic, a bad piece of work is always a bad piece of work. All I mean to imply is that, other things being equal, a heroic figure at rest has a greater transporting power than one which is shown in action.

The Cherubim live in Paradise and the New Jerusalem—in other words, among prodigious buildings set in rich, bright gardens with distant prospects of plain and mountain, of rivers and the sea. This is a matter of immediate experience, a psychological fact which has been recorded in folklore and the religious literature of every age and country. It has not, however, been recorded in pictorial art.

Reviewing the succession of human cultures, we find that landscape painting is either non-existent, or rudimentary, or of very recent development. In Europe a full-blown art of landscape painting has existed for only four or five centuries, in China for not more than a thousand years, in India, for all practical purposes, never.

This is a curious fact that demands an explanation. Why should landscapes have found their way into the visionary literature of a given epoch and a given culture, but not into the painting? Posed in this way, the question provides its own best answer. People may be content with the merely verbal expression of this aspect of their visionary experience and feel no need for its translation into pictorial terms.

That this often happens in the case of individuals is certain. Blake, for example, saw visionary landscapes, "articulated beyond all that the mortal and perishing nature can produce" and "infinitely more perfect and minutely organized than anything seen by the mortal eye." Here is the description of such a visionary landscape, which Blake gave at one of Mrs. Aders' evening parties: "The other evening, taking a walk, I came to a meadow and at the further corner of it I saw a fold of lambs. Coming nearer, the ground blushed with flowers, and the wattled cote and its woolly tenants were of an exquisite pastoral beauty. But I looked again, and it proved to be no living flock, but beautiful sculpture."

Rendered in pigments, this vision would look, I suppose, like some impossibly beautiful blending of one of Constable's freshest oil sketches with an animal painting in the magically realistic style of Zurbaran's haloed lamb now in the San Diego Museum. But Blake

never produced anything remotely resembling such a picture. He was content to talk and write about his landscape visions, and to concentrate in his painting upon "the Cherubim."

What is true of an individual artist may be true of a whole school. There are plenty of things which men experience, but do not choose to express, or they may try to express what they have experienced, but in only one of their arts. In yet other cases they will express themselves in ways having no immediately recognizable affinity to the original experience. In this last context Dr. A. K. Coomaraswamy has some interesting things to say about the mystical art of the Far East—the art where "denotation and connotation cannot be divided" and "no distinction is felt between what a thing 'is' and what it 'signifies.' "

The supreme example of such mystical art is the Zen-inspired landscape painting which arose in China during the Sung period and came to new birth in Japan four centuries later. India and the Near East have no mystical landscape painting; but they have its equivalents—"Vaisnava painting, poetry and music in India, where the theme is sexual love; and Sufi poetry and music in Persia, devoted to praises of intoxication."*

* A. K. Coomaraswamy, *The Transformation of Nature in Art,* p. 40.

"The Poor Man's Opera"

"BED," as the Italian proverb succinctly puts it, "is the poor man's opera." Analogously, sex is the Hindu's Sung; wine, the Persian's Impressionism. The reason being, of course, that the experiences of sexual union and intoxication partake of that essential otherness characteristic of all vision, including that of landscapes.

If, at any time, men have found satisfaction in a certain kind of activity, it is to be presumed that, at periods when this satisfying activity was not manifested, there must have been some kind of equivalent for it. In the Middle Ages, for example, men were preoccupied in an obsessive, an almost maniacal way with words and symbols. Everything in nature was instantly recognized as the concrete illustration of some notion formulated in one of the books or legends currently regarded as sacred.

And yet, at other periods of history men have found a deep satisfaction in recognizing the autonomous otherness of nature, including many aspects of human nature. The experience of this otherness was expressed in terms of art, religion or science. What were the mediaeval equivalents of Constable and ecology, of bird watching and Eleusis, of microscopy and the rites of Dionysos and the Japanese Haiku? They were to be

found, I suspect, in Saturnalian orgies at one end of the scale and in mystical experience at the other.

Shrovetides, May Days, Carnivals—these permitted a direct experience of the animal otherness underlying personal and social identity. Infused contemplation revealed the yet other otherness of the divine Not-Self. And somewhere between the two extremes were the experiences of the visionaries and the vision-inducing arts, by means of which it was sought to recapture and recreate those experiences—the art of the jeweller, of the maker of stained glass, of the weaver of tapestries, of the painter, poet and musician.

In spite of a Natural History that was nothing but a set of drearily moralizing symbols, in the teeth of a theology which, instead of regarding words as the signs of things, treated things and events as the signs of biblical or Aristotelian words, our ancestors remained relatively sane. And they achieved this feat by periodically escaping from the stifling prison of their bumptiously rationalistic philosophy, their anthropomorphic, authoritarian and non-experimental science, their all too articulate religion, into non-verbal, other than human worlds inhabited by their instincts, by the visionary fauna of their mind's antipodes and, beyond and yet within all the rest, by the indwelling Spirit.

Landscapes in Visions

FROM this wide-ranging but necessary digression, let us return to the particular case from which we set out. Landscapes, as we have seen, are a regular feature of the visionary experience. Descriptions of visionary landscapes occur in the ancient literature of folklore and religion; but paintings of landscapes do not make their appearance until comparatively recent times. To what has been said, by way of explanation about psychological equivalents, I will add a few brief notes on the nature of landscape paintings as a vision-inducing art.

Let us begin by asking a question. What landscapes—or, more generally, what representations of natural objects—are most transporting, most intrinsically vision-inducing? In the light of my own experiences and of what I have heard other people say about their reactions to works of art, I will risk an answer. Other things being equal (for nothing can make up for lack of talent), the most transporting landscapes are, first, those which represent natural objects a very long way off and, second, those which represent them at close range.

Distance lends enchantment to the view; but so does propinquity. A Sung painting of far away mountains, clouds and torrents is transporting; but so are the close-

ups of tropical leaves in the Douanier Rousseau's jungles. When I look at the Sung landscape, I am reminded (or one of my not-I's is reminded) of the crags, the boundless expanses of plain, the luminous skies and seas of the mind's antipodes.

And those disappearances into mist and cloud, those sudden emergences of some strange, intensely definite form, a weathered rock, for example, an ancient pine tree twisted by years of struggle with the wind—these too, are transporting. For they remind me, consciously or unconsciously, of the Other World's essential alienness and unaccountability.

It is the same with the close-up. I look at those leaves with their architecture of veins, their stripes and mottlings, I peer into the depths of interlacing greenery, and something in me is reminded of those living patterns, so characteristic of the visionary world, of those endless births and proliferations of geometrical forms that turn into objects, of things that are for ever being transmuted into other things.

This painted close-up of a jungle is what, in one of its aspects, the Other World is like, and so it transports me, it makes me see with eyes that transfigure a work of art into something else, something beyond art.

I remember—very vividly, though it took place many years ago—a conversation with Roger Fry. We were talking about Monet's "Water Lilies." They had no right, Roger kept insisting, to be so shockingly unorganized, so totally without a proper compositional skeleton. They were all wrong, artistically speaking. And yet, he had to admit, and yet. . . . And yet, as I should now say, they were transporting. An artist of astounding virtuosity had chosen to paint a close-up of natural objects seen in their own context and without reference to merely human notions of what's what, or what ought to be what. Man, we like to say, is the measure of all things. For Monet, on this occasion, water lilies were the measure of water lilies; and so he painted them.

The same non-human point of view must be adopted by any artist who tries to render the distant scene. How tiny, in the Chinese painting, are the travellers who make their way along the valley! How frail the bamboo hut on the slope above them! And all the rest of the vast landscape is emptiness and silence. This revelation of the wilderness, living its own life according to the laws of its own being, transports the mind towards its antipodes; for primeval Nature bears a strange resemblance to that inner world where no account is taken of our personal wishes or even of the enduring concerns of man in general.

Transfigured, Transporting

ONLY the middle distance and what may be called the remoter foreground are strictly human. When we look very near or very far, man either vanishes altogether or loses his primacy. The astronomer looks even further afield than the Sung painter and sees even less of human life. At the other end of the scale the physicist, the chemist, the physiologist pursue the close-up—the cellular close-up, the molecular, the atomic and sub-atomic. Of that which, at twenty feet, even at arm's length, looked and sounded like a human being no trace remains.

Something analogous happens to the myopic artist and the happy lover. In the nuptial embrace personality is melted down; the individual (it is the recurrent theme of Lawrence's poems and novels) ceases to be himself and becomes a part of the vast impersonal universe.

And so it is with the artist who chooses to use his eyes at the near point. In his work humanity loses its importance, even disappears completely. Instead of men and women playing their fantastic tricks before high heaven, we are asked to consider the lilies, to meditate on the unearthly beauty of "mere things," when isolated from their utilitarian context and rendered as they are in and for themselves. Alternatively (or, at an earlier stage of artistic development, exclusively) the non-human world of the near point is rendered in patterns. These patterns are abstracted for the most part from leaves and flowers—the rose, the lotus, the acanthus, palm, papyrus —and are elaborated, with recurrences and variations, into something transportingly reminiscent of the living geometries of the Other World.

Freer and more realistic treatments of Nature at the near point make their appearance at a relatively recent date—but far earlier than those treatments of the distant scene, to which alone (and mistakenly) we give the name of landscape painting. Rome, for example, had its close-up landscapes. The fresco of a garden, which once adorned a room in Livia's villa, is a magnificent example of this form of art.

For theological reasons, Islam had to be content, for the most part, with "arabesque"—luxuriant and (as in visions) continually varying patterns, based upon natural objects seen at the near point. But even in Islam the genuine close-up landscape was not unknown. Nothing can exceed in beauty and in vision-inducing power the mosaics of gardens and buildings in the great Omayyad mosque at Damascus.

In medieval Europe, despite the prevailing mania for turning

every datum into a concept, every immediate experience into a mere symbol of something in a book, realistic close-ups of foliage and flowers were fairly common. We find them carved on the capitals of Gothic pillars, as in the Chapter House of Southwell Cathedral. We find them in paintings of the chase—paintings whose subject was that ever present fact of medieval life, the forest, seen as the hunter or the strayed traveller sees it, in all its bewildering intricacy of leafy detail.

The frescoes in the papal palace at Avignon are almost the sole survivors of what, even in the time of Chaucer, was a widely practiced form of secular art. A century later this art of the forest close-up came to its self-conscious perfection in such magnificent and magical works as Pisanello's *St. Hubert* and Paolo Uccello's *Hunt in a Wood,* now in the Ashmolean Museum at Oxford. Closely related to the wall paintings of forest close-ups were the tapestries, with which the rich men of northern Europe adorned their houses.

The best of these are vision-inducing works of the highest order. In their own way they are as heavenly, as powerfully reminiscent of what goes on at the mind's antipodes, as are the great masterpieces of landscape painting at the farthest point—Sung mountains in their enormous solitude, Ming rivers interminably lovely, the blue sub-Alpine world of Titian's distances, the England of Constable; the Italies of Turner and Corot; the Provences of Cézanne and Van Gogh; the Ile de France of Sisley and the Ile de France of Vuillard.

Vuillard, incidentally, was a supreme master both of the transporting close-up and of the transporting distant view. His bourgeois interiors are masterpieces of vision-inducing art, compared with which the works of such conscious and so to say professional visionaries as Blake and Odilon Redon seem feeble in the extreme. In Vuillard's interior every detail however trivial, however hideous even—the pattern of the late Victorian wallpaper, the Art Nouveau bibelot, the Brussels carpet—is seen and rendered as a living jewel; and all these jewels are harmoniously combined into a whole which is a jewel of a yet higher order of visionary intensity. And when the upper middle-class inhabitants of Vuillard's New Jerusalem go for a walk, they find themselves not, as they had supposed, in the department of Seine et Oise, but in the Garden of Eden, in an Other World which is yet essentially the same as this world, but transfigured and therefore transporting.

Hell as well as Heaven

I have spoken so far only of the blissful visionary experience and

of its interpretation in terms of theology, its translation into art. But visionary experience is not always blissful. It is sometimes terrible. There is hell as well as heaven.

Like heaven, the visionary hell has its praeternatural light and its praeternatural significance. But the significance is intrinsically appalling and the light is "the smoky light" of the *Tibetan Book of the Dead,* the "darkness visible" of Milton. In the *Journal d'une Schizophrène,** the autobiographical record of a young girl's passage through madness, the world of the schizophrenic is called *le Pays d'Eclairement*—"the country of lit-upness." It is a name which a mystic might have used to denote his heaven.

But for poor Renée, the schizophrenic, the illumination is infernal—an intense electric glare without a shadow, ubiquitous and implacable. Everything that, for healthy visionaries, is a source of bliss, brings to Renée only fear and a nightmarish sense of unreality. The summer sunshine is malignant; the gleam of polished surfaces is suggestive not of gems, but of machinery and enameled tin; the intensity of existence which animates every object, when seen at close range and out of its utilitarian context, is felt as a menace.

And then there is the horror of infinity. For the healthy visionary, the perception of the infinite in a finite particular is a revelation of divine immanence; for Renée, it was a revelation of what she calls "the System," the vast cosmic mechanism which exists only to grind out guilt and punishment, solitude and unreality.

Sanity is a matter of degree, and there are plenty of visionaries, who see the world as Renée saw it, but contrive, none the less, to live outside the asylum. For them, as for the positive visionary, the universe is transfigured—but for the worse. Everything in it, from the stars in the sky to the dust under their feet, is unspeakably sinister or disgusting; every event is charged with a hateful significance; every object manifests the presence of an Indwelling Horror, infinite, all-powerful, eternal.

This negatively transfigured world has found its way, from time to time, into literature and the arts. It writhed and threatened in Van Gogh's later landscapes; it was the setting and the theme of all Kafka's stories; it haunted Goya during the years of his deafness and solitude; it was glimpsed by Browning when he wrote *Childe Roland;* it had its place, over against the theophanies, in the novels of Charles Williams.

The negative visionary experi-

* *Journal d'une Schizophrène,* by M. A. Sechehaye. Paris. 1950.

ence is often accompanied by bodily sensations of a very special and characteristic kind. Blissful visions are generally associated with a sense of separation from the body, a feeling of deindividualization. (It is, no doubt, this feeling of deindividualization which makes it possible for the Indians who practice the peyote cult to use the drug not merely as a short cut to the visionary world, but also as an instrument for creating a loving solidarity within the participating group.) When the visionary experience is terrible and the world is transfigured for the worse, individualization is intensified and the negative visionary finds himself associated with a body that seems to grow progressively more dense, more tightly packed, until he finds himself at last reduced to being the agonized consciousness of an inspissated lump of matter, no bigger than a stone that can be held between the hands.

It is worth remarking, that many of the punishments described in the various accounts of hell are punishments of pressure and constriction. Dante's sinners are buried in mud, shut up in the trunks of trees, frozen solid in blocks of ice, crushed beneath stones. The *Inferno* is psychologically true. Many of its pains are experienced by schizophrenics, and by those who have taken mescalin or lysergic acid under unfavorable conditions.

Fear and Anger

WHAT is the nature of these unfavorable conditions? How and why is heaven turned into hell? In certain cases the negative visionary experience is the result of predominantly physical causes. Mescalin tends, after ingestion, to accumulate in the liver. If the liver is diseased, the associated mind may find itself in hell. But what is more important for our present purposes is the fact that negative visionary experience may be induced by purely psychological means. Fear and anger bar the way to the heavenly Other World and plunge the mescalin taker into hell.

And what is true of the mescalin taker is also true of the person who sees visions spontaneously or under hypnosis. Upon this psychological foundation has been reared the theological doctrine of saving faith—a doctrine to be met with in all the great religious traditions of the world. Eschatologists have always found it difficult to reconcile their rationality and their morality with the brute facts of psychological experience. As rationalists and moralists, they feel that good behaviour should be rewarded and that the virtuous deserve to go to heaven. But as psychologists they know that virtue is not the sole or sufficient condition of blissful visionary experience. They know that works alone are

powerless and that it is faith, or loving confidence, which guarantees that visionary experience shall be blissful.

Negative emotions — the fear which is the absence of confidence, the hatred, anger or malice which exclude love—are the guarantee that visionary experience, if and when it comes, shall be appalling. The Pharisee is a virtuous man; but his virtue is of the kind which is compatible with negative emotion. His visionary experiences are therefore likely to be infernal rather than blissful.

The nature of the mind is such that the sinner who repents and makes an act of faith in a higher power is more likely to have a blissful visionary experience than is the self-satisfied pillar of society with his righteous indignations, his anxiety about possessions and pretensions, his ingrained habits of blaming, despising and condemning. Hence the enormous importance attached, in all the great religious traditions, to the state of mind at the moment of death.

Visionary experience is not the same as mystical experience. Mystical experience is beyond the realm of opposites. Visionary experience is still within that realm. Heaven entails hell, and "going to heaven" is no more liberation than is the descent into horror. Heaven is merely a vantage point, from which the divine Ground can be more clearly seen than on the level of ordinary individualized existence.

After the Body Dies

IF consciousness survives bodily death, it survives, presumably, on every mental level—on the level of mystical experience, on the level of blissful visionary experience, on the level of infernal visionary experience, and on the level of everyday individual existence. In life, as we know by experience and observation, even the blissful visionary experience tends to change its sign if it persists too long.

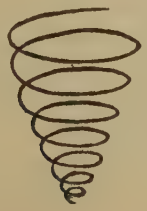
Many schizophrenics have their times of heavenly happiness; but the fact that (unlike the mescalin taker) they do not know when, if ever, they will be permitted to return to the reassuring banality of everyday experience causes even heaven to seem appalling. But for those who, for whatever reason, are appalled, heaven turns into hell, bliss into horror, the Clear Light into the hateful glare of the land of lit-upness.

Something of the same kind may happen in the posthumous state. After having had a glimpse of the unbearable splendour of ultimate Reality, and after having shuttled back and forth between heaven and hell, most souls find it possible to retreat into that more reassuring region of the mind, where they can use their own and other

people's wishes, memories and fancies to construct a world very like that in which they lived on earth.

Of those who die an infinitesimal minority are capable of immediate union with the divine Ground, a few are capable of supporting the visionary bliss of heaven, a few find themselves in the visionary horrors of hell and are unable to escape; the great majority end up in the kind of world described by Swedenborg and the mediums. From this world it is doubtless possible to pass, when the necessary conditions have been fulfilled, to worlds of visionary bliss or the final enlightenment.

My own guess is that modern spiritualism and ancient tradition are both correct. There *is* a posthumous state of the kind described in Sir Oliver Lodge's book, *Raymond;* but there is also a heaven of blissful visionary experience; there is also a hell of the same kind of appalling visionary experience as is suffered here by schizophrenics and some of those who take mescalin; and there is also an experience, beyond time, of union with the divine Ground.



"One bright May morning, I swallowed four-tenths of a gram of mescalin dissolved in half a glass of water and sat down to wait for the results."

So writes

Aldous Huxley

in

THE DOORS OF PERCEPTION

Mescalin, derived from a cactus used by many American Indians in religious rites, is a drug which produces profound alterations of consciousness. In Mr. Huxley's experience, it made it possible for him "to be shaken out of the ruts of ordinary perception . . . for a few timeless hours." What one of our greatest living writers perceived and realized during those "few timeless hours" is the substance of this vivid and arresting book.

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ELIXIR OF IMMORTALITY

by A. E.

The Irish poet George Russell ("A.E.") eloquently called imagination the pure "crystal water sweeping away the muddy current of my life"

IMAGINATION and vision are too often referred to as identical, and I try to make clear the distinction. If beyond my window I see amid the manifolded hills a river winding ablaze with light, nobody speaks of what is seen as a thing imagined, and if I look out of a window of the soul and see more marvels of shining and shadow, neither is this an act of imagination, which is indeed a higher thing than vision, and a much rarer thing, for in the act of imagination that which is hidden in being, as the Son in the bosom of the Father, is made manifest and a transfiguration takes place like that we imagine in the Spirit when it willed, "Let there be light."

Imagination is not a vision of something which already exists, and which in itself must be unchanged by the act of seeing, but by imagination what exists in latency or essence is out-realized and is given a form in thought, and we can contemplate with full consciousness that which hitherto had been unrevealed, or only intuitionally surmised. In imagination there is a revelation of the self to the self, and a definite change in being, as there is in a vapour when a spark ignites it and it becomes an inflammation in the air.

Here images appear in consciousness which we may refer definitely to an internal creator, with power to use or remould pre-existing forms, and endow them with life, motion and voice. We infer this because dream and vision sometimes assume a symbolic character and a significance which is personal to us. They tell us plainly, "For you only we exist," and we cannot conceive of what is seen as being a reflection of life in any sphere.

Our Clouded Majesty

IN exploring the ancestry of the symbolic vision we draw nigh to that clouded majesty we divine in the depths of our being, and which is heard normally in intuition and

conscience, but which now reveals character in its manifestation as the artist in his work. I had a gay adventure when I was a boy at the beginning of my mental travelling, when I met, not a lion, but a symbolic vision in the path. I had read somewhere of one whose dreams made a continuous story from night to night, and I was excited at this and wondered whether I too could not build up life for myself in a fairyland of my own creation, and be the lord of this dream, and offset the petty circumstance of daily life with the beauty of a realm in which I would be king. I bent myself to this, walking about the country roads at night in the darkness, building up in fantasy the country of sleep.

I remember some of my gorgeous fancies. My dream-world was self-shining. Light was born in everything there at dawn, and faded into a colored gloom at eve, and if I walked across my lawns in darkness the grasses stirred by my feet would waken to vivid color and glimmer behind me in a trail of green fire; or if a bird was disturbed at night in my shadowy woods it became a winged jewel of blue, rose, gold and white, and the leaves tipped by its wings would blaze in flakes of emerald flame, and there were flocks of wild birds that my shouts would call forth to light with glittering plumage the dusk of the heavens.

Many other fancies I had which I now forget, and some of them were intuitions about the Many-Colored Land. After I had conceived this world, one night in a fury of effort I willed that it should be my habitation in dream. But of all my dreams I remember only two. In the first I saw a mass of pale clouds, and on them was perched a little ape clutching at the misty substance with its fingers and trying to fashion it to some form. It looked from its work every now and then at something beyond and below the clouds, and I came closer in my dream and saw that what the ape was watching was our earth which spun below in space, and it was trying to model a sphere of mist in mimicry of that which spun past it.

While I was intent, this grotesque sculptor turned suddenly, looking at me with an extraordinary grimace which said clearly as words could say, "That is what you are trying to do," and then I was whirled away again and I was the tiniest figure in vast mid-air, and before me was a gigantic gate which seemed lofty as the skies, and a shadowy figure filled the doorway and barred my passage.

That is all I can remember, and I am forced by dreams like this to conclude there is a creator of such dreams within us, for I cannot suppose that anywhere in space or time a little ape sat on a cloud

and tried to fashion it into planetary form. The creator of that vision was transcendent to the waking self and to the self which experienced the dream, for neither self took conscious part in the creation.

The creator of that vision was seer into my consciousness in waking and in sleep, for what of the vision I remember was half a scorn of my effort and half a warning that my ambition was against natural law. The creator of that vision could combine forms and endow them with motion and life for the vision was intellectual and penetrated me with its meaning.

Is it irrational to assume so much, or that vision indicated a peculiar character in its creator, and that the ironic mood was not alien to it nor even humour? I am rather thankful to surmise this of a self which waves away so many of our dreams and joys, and which seems in some moods to be remote from the normal and terrible as the angel with the flaming sword pointing every way to guard the Tree of Life.

In this dream some self of me, higher in the tower of our being which reaches up to the heavens, made objective manifestations of its thought; but there were moments when it seemed itself to descend, wrapping its memories of heaven about it like a cloth, and to enter the body, and I knew it as more truly myself than that which began in my mother's womb, and that it was antecedent to anything which had body in the world.

A Fiery Fusion

HERE I must return to those imaginations I had walking about the country roads as a boy, and select from these, as I have done from vision, things upon which the reason may be brought to bear. It is more difficult, for when there is divine visitation the mortal is made dark and blind with glory and, in its fiery fusion with the spirit, reason is abased or bewildered or spreads too feeble a net to capture Leviathan, for often we cannot after translate to ourselves in memory what the spirit said, though every faculty is eager to gather what is left after the visitation even as the rabble in eastern legend scramble to pick up the gold showered in the passing of the king.

By the time I was seventeen or eighteen my brain began to flicker with vivid images. I tried to paint these, and began with much enthusiasm a series of pictures which were to illustrate the history of man from his birth in the Divine Mind where he glimmered first in the darkness of chaos in vague and monstrous forms growing ever nigher to the human, to men beasts and men birds, until at last the most perfect form, the divine idea of man, was born in

space. I traced its descent into matter, its conflict with the elements, and finally the series ended in a pessimistic fancy where one of our descendants millions of years hence, a minute philosopher, a creature less than three inches in height, sat on one of our gigantic skulls and watched the skies running back into their original chaos and the stars falling from their thrones on the height.

Most of these pictures were only the fancies of a boy, but in considering one of the series I began to feel myself in alliance with a deeper consciousness, and that was when I was trying to imagine the apparition in the Divine Mind of the idea of the Heavenly Man. Something ancient and eternal seemed to breathe through my fancies. I was blinded then by intensity of feeling to the demerits of the picture, but I was excited in an extraordinary way over what I had done, and I lay awake long into the night brooding over it.

I asked myself what legend I would write under the picture. Something beyond reason held me, and I felt like one who is in a dark room and hears the breathing of another creature, and himself waits breathless for its utterance, and I struggled to understand what wished to be said, and at last, while I was preternaturally dilated and intent, something whispered to me, "Call it the Birth of Aeon."

The Word "Aeon" thrilled me, for it seemed to evoke by association of ideas, moods and memories most ancient, out of some ancestral life where they lay hidden; and I think it was the following day that, still meditative and clinging to the word as a lover clings to the name of the beloved, a myth incarnated in me, the story of an Aeon, one of the first starry emanations of Deity, one pre-eminent in the highest heavens, so nigh to Deity and so high in pride that he would be not less than a god himself and would endure no dominion over him save the law of his own will.

This Aeon of my imagination revolted against heaven and left its courts, descending into the depths where it mirrored itself in chaos, weaving out of the wild elements a mansion for its spirit. That mansion was our earth and that Aeon was the God of our world. This myth incarnated in me as a boy walking along the country roads in Armagh.

Proud Aeon

I returned to Dublin after a fortnight and it was a day or two after that I went into the Library at Leinster House and asked for an art journal. I stood by a table while the attendant searched for the volume. There was a book lying open there. My eye rested on it. It was a dictionary of religions, I think,

for the first word my eye caught was "Aeon" and it was explained as a word used by the Gnostics to designate the first created beings.

I trembled through my body. At that time I knew nothing of mystical literature and indeed little of any literature except such tales as a boy reads, and the imaginations which had begun to overwhelm me were to me then nothing but mere imaginations, and were personal and unrelated in my mind with any conception of truth, or idea that the imagination could lay hold of truth. I trembled because I was certain I had never heard the word before, and there rushed into my mind the thought of pre-existence and that this was memory of the past.

I went away hurriedly that I might think by myself, but my thoughts drove me back again soon, and I asked the librarian who were the Gnostics and if there was a book which gave me an account of their ideas. He referred me to a volume of Neander's *Church History* and there, in the section dealing with the Sabaeans, I found the myth of the proud Aeon who mirrored himself in chaos and became the lord of our world. I believed then, and still believe, that the immortal in us has memory of all its wisdom, or, as Keats puts it in one of his letters, there is an ancestral wisdom in man and we can if we wish drink that old wine of heaven.

Mightier Than Ourselves

THIS memory of the spirit is the real basis of imagination, and when it speaks to us we feel truly inspired and a mightier creature than ourselves speaks through us. I remember how pure, holy and beautiful these imaginations seemed, how they came like crystal water sweeping aside the muddy current of my life, and the astonishment I felt, I who was almost inarticulate, to find sentences which seemed noble and full of melody sounding in my brain as if another and greater than I had spoken them; and how strange it was also a little later to write without effort verse, which some people still think has beauty, while I could hardly, because my reason had then no mastery over the materials of thought, pen a prose sentence intelligently.

I am convinced that all poetry is, as Emerson said, first written in the heavens, that is, it is conceived by self deeper than appears in normal life, and when it speaks to us or tells us its ancient story we taste of eternity and drink the Soma juice, the elixir of immortality.

PORTRAIT OF THE ARTIST AS A SEER

by Robert Amadou

The virtue of art, says Mr. Amadou, is that it elevates from the plane of Matter to the Idea and the Deity, thereby revealing higher faculties

Now I a fourfold vision see
And a fourfold vision is given to me
'Tis fourfold in my supreme delight
And threefold in soft Beulah's night
And twofold always. May God us keep
From single vision and Newton's sleep.

William Blake, Poems from Letters

ART is a technique that translates experience. Art is a means of expressing an experience and communicating it—and sometimes too, for the artist himself, a means of feeling and provoking it.

Certainly, the artistic experience —the content of a work of art, which may be imperfectly grasped even by the creator's own consciousness—is not an every-day experience, such as we encounter in material reality; nor is the artist's technique a reproduction of that reality. If perceptions and knowledge of processes intervene in the creation of the work of art, they are nevertheless simply raw elements transformed by the artist's experience and technique, indissolubly joined. They have been so transformed that their exclusive presence in a pure state could only end in the fashioning of a soul-less body, that is, a body without beauty, a dead appearance devoid of any art.

Suppose we grant with Leonardo da Vinci that "the painter's mind must closely resemble a mirror, changing with the color of objects and filled with all the likenesses that face it." Grant, too, that the poet is a resonant echo and that these objects, whose likeness or echo the artist receives, are those of our daily experience. Grant, finally, that excellent devices reproduce the likeness and prolong the echo—where does all this lead us?

It leads, replies André Breton, "to unbearable, nauseating poverty

and platitude: poster art and made-to-order verses." For, in Plato's words, a poet cannot sing "unless he is transported outside himself by the divinity which fills him"; and, again quoting Plato, "good poets owe all their beautiful poems not to art but to enthusiasm."

Leonardo clarified and completed his thought when he added: "A painting must appear, at one and the same time, as the supreme work of a genius and the spontaneous product of the universe." The artist cannot be solely a resonant echo, and the sounds he hears range infinitely beyond those the ear retains. We must be able to call him, like Leonardo's painter, "the grandson of God."

Others call him the devil's disciple; and he is indeed Prometheus, discoverer of new worlds, explorer of a new heaven and a new earth, whose images appear to human eyes and ears and understanding as the fruit of genuine creation, even when the artist only takes part in their revelation. Hamlet says that the artist holds a mirror up to nature, but Oscar Wilde wittily commented that he spoke that way only to convince people he was mad!

The artist is not a mirror, and the nature he knows is quite different from the assembled, measured data of the scientists.

Paul Valéry knew that the poet does not achieve his destiny unless he receives "sparks" or "flashes of inspiration." What mattered to Valéry was the form imposed by the mind on the matter of poetic experience. One look at the poems written by the imitators of Valéry or Mallarmé, is enough to show what poor results can come from the most learned and intelligent techniques, if the poet lacks flashes of inspiration!

The Artist-Seer

IF the artist's experience—the experience which the artist lives, or without realizing it, seizes and transmits—seems to be the first condition for a genuine work of art, we must also not overlook that only when this experience is formulated is the artist fully himself. Creation is an integral part of his experience. It empowers him to communicate it to other human beings who then experience it, more or less clearly, plucking at least some of the fruit it proffers.

The concept of the artist-seer, the poet-prophet, is not opposed to that of the artist-craftsman. These two concepts complement each other in defining the artist. The Beautiful, said Péladan, the extraordinary artist and critic from the French XIXth century, is "an inner vision in which the world is clothed in sublime qualities . . . the artist is a seer who discovers, among the real forms, a new form,

ither in intensity or harmonious-
ess; his work consists of perfect-
ng a form."

As experience and as creation,
o differentiate between these two
tages of artistic activity, the work
f art assumes in its creator and,
y extension, in its admirer, the
xercise of the faculties of knowl-
dge and communication. Frequent
eference to inexplicable flashes, to
udden illuminations, or "trans-
erences"—to use a parapsycho-
ogical term for a phenomenon
hich seems proven on the psycho-
ogical level—should suffice to
ow that artistic creation cannot
e reduced to a rational and con-
ious operation.

he Whole Man

Other factors contribute. These
re the ones we think of when we
oint to the links between para-
sychology, the occult, mysticism,
nd art. The latter involves not
nly the mind but the whole man,
ot only the intellect but other
unctions and powers whose im-
ortance seems basic. To recognize
ese functions and powers, exer-
sed by or through the artist, to
lace them in their relations to-
ard one another to the extent
at the constitute the artistic ex-
erience and participate in the
reation of the work of art—that
ill be our aim in the pages that
llow.

WHAT are the raw materials at the disposal of the artist? His perceptions of the physical world and the emotions this generates within him; his recollection of these perceptions and emotions; and the notions and ideas which have been deposited in his mind or which his reason has formed.

The first instrument at his disposal is his knowledge of verification, the mixing of colors, and musical harmony. We have seen that no true work of art can emerge solely from the conjunction or even the synthesis of these obvious elements. The artist needs to know and experience something else: this truth, that artistic creation is not merely the product of a common experience and diligent labor, is often expressed by invoking the unconscious factors in art.

The ancients considered a beautiful work a product of the gods, of a god who took possession of the artist, Modern man has acknowledged the role of the unconscious in art, if by this term we mean that which goes beyond man. Except for a few more mysterious cases, is that not the meaning of the collaboration between the daemon and the artist, as André Gide described it? According to Gaston Bachelard, a work receives a stamp of esthetic worth if it is truly born of the unconscious.

The artist consciously uses or reveals by his specific behavior an

ensemble of data—that is, acquisitions. These we characterize ordinarily as being theoretically absent from his consciousness and behavior by calling them unconscious, or relating them to "the unconscious," and by localizing them there, so to speak.

Various involuntary causes and methods may build a bridge between consciousness or behavior and the unconscious, thus facilitating communication between them. In a general way these causes or methods lead to a psychological dissociation, to a physiological inhibition of the cerebral cortex. Schizophrenia or paranoia produce this dissociation; it is also induced by drugs, automatic dreams.

The key question—which for the moment we shall leave in abeyance—is whether the individual will integrate these unconscious activities whose development he may not have facilitated, whether he will master them and utilize them for creative purposes or if, as in sick persons, he will abandon them to their own forces. In other words, will the dissociation indispensable to the manifestation of certain faculties be definitive or will it permit a higher realization of the personality by subjecting these faculties to careful criticism?

We have mentioned faculties, manifestations of the unconscious. But the various meanings of the word "unconscious" show how diverse and varied are the very facul ties and manifestations promoted by automatist activity and, in gen eral, by the slowing down or dis appearance of rational and con scious activity. We must insist o the co-existence in the unconsciou of the "infra-conscious" and th "supra-conscious." We shall hav occasion to recall this hierarchy a we submit to it the various ele ments we pass in review.

In short, what we should under take is an architectural analysi of the unconscious in art. It is question, as André Breton point out in *Les Manifestes du Sur réalisme* (Paris 1946), of expres ing "whether orally, in writing, o in any other way the real function ing of thought." Be it understoo of course that man's thought ma be much vaster than the fragmen readily available to us in our wak ing state.

"*I* is an other," Rimbaud sai —but what is it? The artist bring memories from somewhere else— where is that "somewhere else" What are the realities attained b the poet, painter, or musician?

There have been cases in whic an artist has revealed himse emerging fully armed, so to spea from his own unconscious—or pe haps from the Unconscious? Th miner Augustin Lesage was painter without ever having studie painting; Hélène Smith dre strange Martian landscapes whi

in a state of trance, under the influence of hypnosis; Emile Magnin made Magdeleine perform dances of undeniable plastic beauty.

We could cite a hundred other well-known cases of automatic artists—"automatists," as they are called whose activity is not limited to taking down messages attributed to the "spirits" of the dead but extends to all fields of art. Spiritualists explain works produced under these conditions as being caused by the passive state of the "medium" which constitutes "an empty house" into which the spirit enters; the true author or creator acting through the inert members of the person who is but its intermediary and instrument.

The term "automatism" aptly defines these phenomena, for, as Dr. Jean Vinchon notes in the *Revue Metapsychique* (1928), it really is "the result of a spontaneous creation in which the subject's consciousness does not seem to interfere." But Dr. Vinchon immediately adds: "A long incubation almost always precedes this automatism." To this we must also add the important part frequently played by normal or telepathic suggestion on an obviously impressionable subject: e.g., Emile Magnin's suggestion on Magdeleine, suggestion of the spiritualistic environment in which these sudden talents flower, also suggestion of the current esthetic concepts of a period, etc.

We may also grant that the form as well as content of these works of art do not entirely arise from suggestion or from an intensification of the automatist's individual memories. It seems that an experience common to the human race can be transmitted and can manifest itself in these works, by means of a genuine intensification of collective memories.

Art and Parapsychology

HERE is where a connection with parapsychology would come. Indeed, in the strict sense automatic phenomena hardly ever arise from the parapsychological. Charles Richet omitted these phenomena, supposedly free of any paranormal addition, from his great *Traité de Métapsychique,* asserting that they were only unconscious impulses accompanied by various reminiscences. Here, we are merely on the very arbitrary frontiers of classical psychology and parapsychology. Admittedly these frontiers are sometimes blurred and in any case doomed to disappear.

Eugene Osty, writes in *Revue Metaphychique* (Vol. 1, No. 1), that in the romantic work of a couple given to automatic writing, one could speak of paranormal only to the extent to which the psycho-physiological conditions for

producing the work escaped any participation by the consciousness —which is really too broad a definition of the paranormal. But in that same work, "mingled or not with obvious imaginative constructions" there appeared at times "snatches of undeniable paranormal knowledge of the real." Likewise André Breton has himself revealed that certain passages in his writings possessed a genuinely prophetic, or more accurately, a premonitory character.

Furthermore, it is not surprising that this same state, in which unconsciously retained, dismembered, reconstructed, and associated images arise, should also permit the release and expression of paranormal ideas. But is it not an unfair minimizing of the functions of the *Psi* to recognize it only when it operates alongside the work of art, when it impresses us by its *accessory* character which isolates it from the main body of the work? If automatisms brutally project into the consciousness or behavior the inferior data of artistic invention, the data of sensory origin and common experience, if they facilitate the externalization of paranormal faculties, why should not these latter constantly furnish their contribution to mental imagery and unconscious thinking, of which we generally know only the fully ripened fruit?

Can we not see in telepathy the origin of images and emotions which we would find it impossible to relate back to a combination of memories, or even to an alleged creative work of the imagination? Listen to what the great Irish poet, George Russell (A.E.), writes in his *The Candle of Vision* (London, 1918; see also pp. 36-40 of this magazine):

"All I have said may be proved by any as curious about things of the mind as I was, if they will but light the candle on their forehead and examine the denizens in the brain. They will find that their sphere is populous with the innermost thoughts of others. . . .

"Once in an idle interval in my work I sat with my face pressed in my hands, and in that dimness pictures began flickering in my brain. I saw a little dark shop, the counter before me, and behind it an old man fumbling with some papers, a man so old that his motions had lost swiftness and precision. Deeper in the store was a girl, red-haired, with grey watchful eyes fixed on the old man. I saw that to enter the shop one must take two steps downwards from a cobbled pavement without.

"I questioned a young man, my office companion, who was then writing a letter, and I found that what I had seen was his father's shop. All my imaginations . . . were not imaginations of mine in

ny true sense, for while I was in vacant mood my companion had een thinking of his home, and is brain was populous with quick- ned memories, and they invaded ny own mind, and when I made uestion I found their origin. But ow many thousand times are we nvaded by such images and there s no speculation over them?

"Possibly I might have made se of such things in my art. I night have made a tale about the ld man and girl. But if I had lone so, if other characters had ppeared in my tale who seemed ust as living, where would they ave come from? Would I have gain been drawing upon the re- ervoir of my companion's mem- ries? . . . While we think we are magining a character we may, so narvellous are the hidden ways, e really interpreting a being ac- ually existing, brought into psy- hic contact with us by some af- inity of sentiment or soul."

Similar examples may be found n William Blake. In fact, a re- ent critic, Jacques Roos, thinks t likely that "Blake's visions have n objective reality. That is, he vas the spectator and not the reator of them, and they were nanifestations of an invisible world vhich our ordinary senses are in- apable of perceiving." In his ook, *Aspects Litteraires du Mysti- isme Philosophique,* Roos con- ects these visions with the ac- tivity of a sixth sense, a possibly telepathic sense; for our part, we are not sure that many of them do not belong to other realms about which we shall speak below.

Yet, certain cases of premonition prove that telepathic images contributed to the development of the images found in Blake's poems and drawings. Roos rightly points out, however, that these images of poems and drawings are not "faithful transcriptions" of Blake's visions but symbolic interpretations of them. In fact, contrary to a rather widely held view, no image or idea is transmitted from one individual to another. *Everything takes place as if* something was being transmitted; but this indefinable something is only the impulse which produces one or another image or idea in one individual, and other images or ideas in another individual, who is then said to be telepathically connected with the first individual.

An unconscious common impulse will not emerge in the two persons' consciousness or regulate their behavior until it has donned the uniforms, trappings, or disguises woven by associations of ideas and memories—the ensemble of the individual's mental content. Thus Freud asserts: "When one analyzes a telepathic dream, he is convinced that the telepathic item has played the same role as any other daily residue and that, re-

arranged like the latter, these tendencies have been drawn upon." Warcollier and Khérumian have shown that the transformations in telepathic images follow the ordinary rules of psychic activity.

Threshold of a Universe

BY telepathy man enters a universe different from the ordinary three-dimensional world of reversible time. To be sure, he remains in space-time where his body is located; but he moves, so to speak, with greater freedom in this framework from which he does not escape.

Other signs and images invite us to the threshold of this universe of correspondences. For it is not enough to consider merely the individual mechanism of telepathic impacts. Other elements, whose origins are to be sought elsewhere, are merged with this mechanism or exist alongside it.

George Russell sounds a note of caution: it would be too simple and display a narrow-mindedness, unfortunately far too widespread, to see in man's parapsychological activity, on the lower levels of the psyche, the sole source of the artistic and even the mystical experience. Russell invites us to take a further step forward. Later he may stop on the way, but at this point he is a sure guide:

"Being an artist and a lover of visible beauty, I was often tempted from the highest meditation to contemplate, not divine being, but the mirage of forms. Yet because I was so bewitched and was curious about all I saw, I was made certain that the images which populate the brain have not always been there, nor are refashioned from things seen.

"I know that with the pictures of memory mingle pictures which come to us, sometimes from the minds of others, sometimes are glimpses of distant countries, sometimes are reflections of happenings in regions invisible to the outer eyes; and as meditation grows more exalted, the forms traceable to memory tend to disappear and we have access to a memory greater than our own, the treasure-house of august memories in the innumerable being of earth."

Thus Russell indicates the possible intervention, not only of collective memories enabling the hypnotized dancer quickly to acquire ancestral techniques, but also of symbolic archetypes,* signs

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* Recall C. G. Jung's definition of archetypes: "Specific forms and correlations of concordant images found not only in all periods and in all zones but also in individual dreams, in the play of the imagination, in visions and hallucinating ideas. Their frequent appearance in individual cases, as well as their ethnic ubiquity, proves that the human soul is only partly actual, subjective and personal, that it is also in part collective and objective."

a blurred correlation which
lepathy wrought between men
ibsisting amoeba-like gives way
organic ties symbolically unit-
g all beings.

True imagination, that faculty
hich—in Baudelaire's view—in-
udes a sense of analogy, reveals
is structure to which we belong.
is this very analogy which can
ach us the true place of analogy
self and the sense that perceives
In the strict sense, there is only
rrespondence between this sense
analogy and paranormal func-
ɔns. Now appear the images Rus-
ll spoke of: they do not come
ɔm our memory, yet they are
ɔt the thoughts of others either.

The symbolic world is revealed
ly to him who has been initiated,
ho has followed a path of self-
scipline. This goal is the center
the world, the mountain peak
ere dwells the Jivan Mukta—
e Liberated Living One. It is the
mutable Center of which Chi-
se tradition speaks. It is the
preme point, evoked in the
cond of the Manifestos of Sur-
alism. Here let me quote that
mous and superb passage to
hich we must ever refer when we
eak of the poetic experience:

"Everything leads us to believe
at there exists a certain point
the mind where life and death,
e real and the imaginary, the
st and the future, the communi-
ble and the incommunicable
cease being perceived as contra-
dictions. It is useless to seek any
other motive for surrealist activity
(and we may add: for all genuine
poetic activity) than the hope of
ascertaining that point."

That point is the lost Paradise,
man's state of equilibrium and
realization. Elsewhere we have
sought to show that the occult
tradition was nothing but man's
ever-renewed exercise of thought
in the framework of the primitive
mind or, more exactly, the primi-
tive mental structure. The memory
of that adventure has remained
submerged in human memory,
from which it occasionally wells
forth. The descent into hell and
the rebirth of a young God,
the dismemberment of Zagreus
Dionysus, the Quest of the Holy
Grail—these attest to that upsurge.

The archetypes all symbolize the
journey to the Center: by that
fact they possess "effective value
. . . a mediating power with refer-
ence to the center" (Roger Godel).
Yet we must take care: automatic
processes, drugs, and dreams may
well be able to lead us to the level
of these archetypes. The paintings
of the miner Lesage, who was an
automatic artist, reflect these
eternal images, symbols resting in
the collective unconscious. But
they remain alien to Lesage the
man—here André Breton's con-
demnation of psychological disso-
ciation takes on its full meaning.

Lesage did not re-discover and re-live those realities, traces of which the archetypes retain. Rather did these archetypes open a path through Lesage's nervous centers, through his arm and hand. He was simply a passive, inert instrument: it is enough to re-read the worthless reflections which the miracles occurring within him—or better expressed, alongside him—dictated to his conscious mind to measure the distance separating the infra-conscious from these higher experiences, even when he remembers these higher experiencs themselves as if by osmosis. To quote Roger Godel, "It is not on the level of these mediating figures (which the archetypes are) that man must take up his position in order to observe well their play and their thousand gleaming facets. The descent will be pushed beyond that, down to the underground stream on which their exuberant foliage blooms.

Then the poet and artist dwells in his homeland, his chosen spot. His words of wonder join the teachings of the occultists. "There exist in that Eternal World," wrote Blake, in Vision of the Last Judgment, "the permanent realities of every thing which we see reflected in this vegetable glass of nature." And Swedenborg wrote: "All things that exist in nature, from the smallest to the greatest, are correspondences. They are correspondences because the natural world, with all that it constitutes exists and subsists by the spiritual world. Just as the effect result from its efficient cause."

But Not "Mystical"

LIBERATING experience, poetic experience, experience of the occult world toward which initiation strives—they are all one. The temptation is strong to give the experience the name of "mystical." But the poetic experience does not deserve that designation, any more than does telepathic perception or the rising to the surface of snatches wrested from the individual consciousness, from our fears or purely physiological reactions.

The mystical experience is something quite different from the basic poetic experience.

Again, we do not deny that the poetic experience may be accompanied by or rather may accompany a mystical experience, just as the telepathic function may be utilized for higher purposes than those on its own plane. We simply say that the experience of the Center and of the correspondences which appear to him who is in the central position is not a mystical experience. The latter is something different. It is the experience of loving God, a state which is of quite a different plane. It is the union of God and man who the

succeeds in "being not God, certainly, but what God is" (St. Bernard). It is only because the nature of the mystical life has been misunderstood that it has been placed below the life of the initiate.

To all traditional authors, occultism ends in mysticism, and the contemplation of the world of symbols is but one way of feeling and desiring to attain God by which Holy Wisdom has, in Jakob Böhme's words, set its seal on the things and beings who respond to one another in symbolic harmony. "Everything in nature," says Russell, "has intellectual significance, and relation as utterance to the Thought out of which the universe was born, and we, whose minds were made in its image, who are the microcosm of the macrocosm, have in ourselves the key to unlock the meaning of that utterance. . . . I found as the inner being developed it used a symbolism of its own."

The occultist experience is fundamentally a "natural" mystical experience. But let us not be taken in by certain hermetic texts, specifically in the writings on alchemy, where we find advice, accounts, or procedures which imperceptibly but quite deliberately orient us toward the genuine mystical experience.

In these writings the establishment of man at the supreme point is not at all confused with the union of the soul with God. If, at times, the same symbolism is used (but isn't it also used to teach truths about chemistry of a strictly scientific nature?), the operation it describes is not the same in the one case and the other.

The ecstasy of the sage, his liberation, is one of the objects of the work of alchemy. But if we consider occultism in its essence, we must recognize that mysticism is superposed on it and that experiences of the one or other order are by no means identical. Even if one of them sometimes includes the other, it need not be so.

The supreme point to which the poet attains who discovers the universe of correspondences and grows adept at handling them, like a true magician or alchemist—using these terms in their strictest sense—corresponds with the supreme point of the soul, that fine point of which St. Bernard speaks. There God does not reveal Himself under a veil of symbols; He does not borrow the ways and channels of the world of everyday experience nor even those of the symbolic world to reach man. He gives Himself by an intimate and immediate union.

"For," as Meister Eckhart writes in his *Traité et Sermons,* "there is a power which is linked neither to time nor to the flesh which emanates from the spirit. It remains in

the spirit and is absolutely spiritual. In this power God exists totally; there He blossoms and ripens in all the joy and honor He bears within Himself. This joy is so profound, so inconceivable in its grandeur, that no one can express it in words.

For in this power the Eternal Father ceaselessly engenders His Eternal Son so that this power collaborates in engendering the Son and engenders itself by engendering this Son, in the unique power of the Father."

Love of the Beautiful

WE have sought to trace the limits between the sensory and rational experience and the parapsychological experience, between the occultist experience of the world and the mystic's experience. All these forms of experience can be found in the artist's realm of knowledge, which he proceeds to translate in his work. But we felt that there were, in the *élan* that transported the poet, musician, or painter, stages which had to be clearly defined. Now perhaps we should soften the distinctions we have established and stress rather that these experiences are not isolated from one another. Their very hierarchy assumes that they are organic ties between them.

The saint asks of art a suggestion of the ineffable he knows; and Diotima taught Socrates that the love of beautiful bodies leads to that of beautiful souls and to the love of Ideas. The grace of God may even take the path of hashish and iboga. The pagan exultation of the Beethoven Fifth Symphony pays homage to the Creator.

To the observer, hypnosis and ecstasy seem one; and who would dare to make a categorical distinction between delirium and revelation? The Apostle Paul himself did not hide his embarrassment at the sight of the frenzies—divine or diabolical—of the first-century Christians. The mechanisms have become more and more accessible to us. But what do we know of the causes? Or of final ends?

Analogy is as important as differentiation: Plotinus happily reminds us in the *Enneads,* that it links all modes of communication, all means of going outside oneself in order to find oneself. Beauty produces an emotion which may be compared with that of the "divinely possessed," the "inspired," all those who "have at least the knowledge that they hold some greater thing within them though they cannot tell what it is; from the movements that stir them and the utterances that come from them they perceive the power, not themselves, that moves them."

THE virtue—and the danger—of art is that it shows us the analogy that unites different e

eriences, connecting with one another.

It is the virtue of art: for it levates us from the plane of matter to the Idea and to the Deity, y revealing to us the superposed —or, if you will, concentric—faculies which intervene in the primary abrication of the work by its creaor and in its secondary fabricaion by its admirer.

But it is also the danger of art, ince the temptation arises to stop t one stage and believe, because he life of art must naturally cross , that this stage is the goal.

Art is always impure in a certain vay, and this impurity makes it he instrument best adapted to the rogress of an impure being.

Listen to a Hindu text: "The nowledge of the four kinds of moives as presented in the Vedic criptures is difficult even for those vhose reason is fully ripened, beause it is given in these scriptures vithout any savor. . . . Thanks to oetry, it becomes accessible even o those whose reason is still in nfancy." René Daumal, in *Miroir le la Composition* (Paris, 1953), nterprets these lines as follows: 'Art is therefore not an end in tself. It is a means of serving acred knowledge."

The True Purpose of Art

WE have sought in these pages to show what are the objects of that knowledge; what faculties —inferior or superior to the intellect—have contributed to its acquisition; and how the experience of the sacred, of the various levels of the sacred, has furnished the material and guided the form of the artistic work.

If the aim of art, as we see it, seems too lofty or too frequently ignored by many contemporary artists, we must only conclude that these artists have abandoned the essential purpose of art. If the latter is a game, it is one in the sense of a ritual ceremony in which the escape from material demands and the appeal to the most instinctive reactions are simply an opportunity offered man to find himself again.

Jung has an admirable phrase: "The fundamental neurosis is that of having lost the intuition of universal interconnection." Should it not be understood first of all in the sense of a thousand meanings corresponding with one another? Does it not express the mission of art which is, on all planes, to save man?

THE PARAPSYCHOLOGY FOUNDATION INC., invites subscriptions to its bi-monthly Newsletter, which presents up-to-date news and background information on psychical research throughout the world. The Foundation's Newsletter also contains scholarly papers by noted authorities in the field of parapsychology.

Among recent works published in the Newsletter are "The Divisible Mind" by Prof. H. H. Price (New College, Oxford), and "Experiments in Spiritual Healing" by Prof. Robert H. Thouless (Corpus Christi College, Cambridge, England). The current July-August issue contains "Atomic Physics and Parapsychology," by Prof. Pascual Jordan (Hamburg, Germany).

Readers of the Newsletter have also had an opportunity to study a detailed report on "The Duke Laboratory," a survey of two decades of research undertaken by Dr. J. B. Rhine's Parapsychology Laboratory at Duke University, Durham, N.C. Recent issues have contained accounts of activities by psychical research societies in Great Britain, France, Italy, Switzerland, Finland, and other countries. The Newsletter also reports on new research by individual scholars, lectures and special events, such as the July Conference on Spontaneous Phenomena held at Cambridge, England.

The Newsletter, published every other month, may be obtained at $5 per year. Requests for subscriptions should be addressed to the Parapsychology Foundation, Inc., 500 Fifth Avenue, New York 36, N. Y.

THE SHATTERING SCREAM

Anonymous

A tyranny of taste in painting and literature, this author believes, would block any search for the psychic elements in artistic creation

NEWSPAPER readers in New York City found themselves, on the morning of May 16, 1955, face to face with a full-page advertisement, made up of small type and bearing the headline "The Public Be Damned?" No statistics are available to show how many housewives, commuters or readers on park benches were able to distinguish between this advertisement and the many others, similar in typography, that had inundated the public earlier on such subject matters as the fight for control of the New York Central Railroad and of the Montgomery Ward mail order enterprise.

However, the advertisement in question did not ask for proxies in a battle for corporate controls, but rather for an attack upon opinion-makers, in the arts generally and painting in particular; these were described as "the high priests of criticism, and the museum directors and teachers of mumbo jumbo throughout the country." The advertisement's author, Mr. Huntington Hartford, made certain, in buying advertising space in *The New York Times, The New York Herald Tribune,* the *Daily News,* the *New York Post,* the *Journal American* and the *Wall Street Journal,* that his views would go far beyond the readership of *The American Mercury,* where his article had originally appeared.

Quite probably the author's sentiments expressed that of a relatively large audience, bewildered by a good deal of modern art and hard put to figure out what some of our poets are driving at. However, it is questionable whether references to "the diseases which infect the world of painting today—of obscurity, confusion, immorality, violence" do justice to artistic effort. Nor may one assume that ill-tempered attacks upon the magazine *Art News,* the *New York Times'* art critic Mrs. Aline Saarinen and its drama critic, Mr. Brooks Atkinson, are enlightening.

The terrible-tempered Mr. Hartford, in a posture resembling St. George pursuing not just one dragon but a hydra-headed flock of them, took off after Rembrandt in his later years, Tennessee Williams (for his play *Camino Real*), *Life* magazine's art reproductions, Gian Carlo Menotti, the New York Museum of Modern Art, Matisse and Rouault. He was insensed that Matisse and Rouault were commissioned to do Church work. He asked whether Rouault did not in creating a painting of Jesus have as his real purpose the "destruction of religion rather than the furtherance of it." Tackling, in conclusion, the views of Sir Herbert Read, he describes as "rubbish" Sir Herbert's comment that "the modern work of art is a symbol" and that "the symbol, by its nature, is only intelligible to the initiated."

Symbols As Sin?

IT is certainly desirable that the lost art of pamphletering be at least partly restored, and Mr. Hartford's advertisement must be regarded as an example of large-scale pamphletering. His views were described as being "put before the public as a basis for discussion" by the Citizen's Union Research Foundation, Inc., and that is all to the good.

We are, to make the issue plain, inclined to be on the side of Sir Herbert Read who, in his book, *The Philosophy of Modern Art* (New York: Horizon Press, 1953, 278 pp., $4.50), had quite a bit more to say about symbols than found its way into the Hartford essay. He wrote: "The true understanding of Art depends upon an appreciation of the nature and uses of symbolism. Symbolism is one of the two ways in which the human mind functions, the other being the direct experience of the external world (the 'presentational immediacy' of sense perception)."

Sir Herbert differentiates between "a perceptive experience (the immediate perception of an image) and the use of a symbol (the image plus its mental associations)." What the likes of Huntington Hartford quarrel with, is this very thing: the artist's or poet's effort to convey mental associations by whatever means of color, shape or rhythm are at his command.

The means of communications we use every day are good enough tools to handle run-of-the-mill matters of living. They are not sufficient to convey heights or depths of feeling, of emotional impact, the delights and ravages of the soul, or either the chaos or calm which are so truly a personal experience as to dissolve in the effort of communication. Van Gogh has spoken of being "in a mood of nearly too great calmness." Cezanne has described his effort at "realizing my

sensations." And we may also quote Alfred North Whitehead who said that "the human mind is functioning symbolically when some components of its experience elicit beliefs, emotions and usages, respecting other components of its experience."

Bedazzled, Bewildered, Annoyed

WHAT the artist or poet is trying to do when he puts hand to canvas or paper in a manner that bedazzles, bewilders and sometimes annoys his audience, is like sending out a code which may be received and understood by those who pick it up. The artist is, in a manner of speaking, uttering a scream of such intensity as to shatter the glass of perception somewhere else. Life being what it is, artists have had a tendency, throughout the ages, to scream rather than to purr. Moreover, the purr is easier to communicate; it finds its way into the homey paintings of Norman Rockwell who manages so marvelously to communicate a feeling of rural American security and serenity.

The trouble is that extremes of elation and fear press hard against, and even go beyond, what is communicable by standard means. These extremes are out of range to most of us, just as the pitch of certain dog whistles is too high to be perceived by humans, but quite audible to old Rover. By going beyond the range of standard responses, the artist enters a region of possible psychic reality, where inspiration and imagination test his ability to communicate to the very limit.

If this is what frustrates the artist, this is also what makes him helplessly incoherent when accused of being just plain messy or ugly. The artist may of course take encouragement from the fact that he has plenty of company elsewhere in time and space. Socrates wrote in the *Philebus* of Plato: "I will try to speak of the beauty of shapes, and I do not mean, as most people would suppose, the shape of living figures or their imitation in painting, but I mean straight lines and curves and the shapes made from them by the lathe, ruler or square. They are not beautiful for any particular reason or purpose, but are generally and by their very nature beautiful and give a pleasure of their own, quite free from the itch of desire; and in this way colors give a similar pleasure."

Klee and Aborigines

THE Unesco World Art Series (New York: Graphic Society, Greenwich Connecticut. 1955. By arrangement with Unesco. $15.00 per volume) represents an ambitious attempt to convey in well done color reproductions the sense of some earlier artistic efforts.

In this series, the volume *Australia: Aboriginal Paintings Arnhem Land,* contains drawings on tree bark and in caves which were used in initiation rituals, secret rites and for the creation and increase of magical powers. As Charles P. Mountford says in his introduction, "Although the culture of the aboriginal artist is vastly different from that of our own, the subject of his painting beyond the realms of our knowledge, his symbolism unlike anything we possess, and his materials and colors extremely limited, he uses the same principles of line, color, balance and spacing of design elements which are present in all great art." Sir Herbert Read finds that the sensuous quality of these primitive drawings brings to mind such names as Braque, Klee, Giacometti or Wilfredo Lam, while they "represent, in a fairly complete form, the mode of life and magical beliefs of prehistoric man."

From Indian Caves

ANOTHER volume of this series deals with *India: Paintings of the Ajanta Caves,* which reflect 2,000 years of Buddhist religious art and artistic religiosity. These delightful and refreshing pictures with their greens, pinks and golden browns, would be nothing but pretty if they did not carry with them, in color and design, a luminosity that easily conveys an aura of devotion and spiritual serenity.

These paintings utter no shattering screams but rather reflect elements of serene devotion which we usually associate with a prayerfully bowed head or hands folded in prayer. The mood is not one of ecstasy or exaltation, of fear imbued by gods or devils, but rather of a participation in a greater and attractive whole of which the artist and the devout are a part.

Mr. Francis Burnel writes in his introduction that "from the Second Century B.C. until the Seventh Century A.D., a whole series of monasteries and temples were hewn out of the solid rock at different levels along the cliff" and in these caves of Ajanta "faith and enthusiasm fed the efforts of a multitude of monks, artists and students who through the centuries hewed and chopped away the mountain rock." He writes that we are here encountering an art which is steeped in humanity, and in which design, color, form, and composition were simply artistic elements of a spiritual inspiration; it is really an Indian tradition founded as long ago as we are able to go back, that the divine is not separate from the human nor the spirit from the body."

THE third volume in this series deals with *Egypt: Paintings from Tombs and Temples.* This is

eminently worthwhile, as it presents ancient Egypt to us, not through the well-known means of the architect or sculptor, but through that of the painter who finds in nature, ceremony and imagination, subjects for artistic expression.

The Unesco volume reproduces paintings from the famous necropolis of Thebes. Here are the terra cottas and blues which to this day form the basis of much of the color work done in societies ranging from Java to Mexico. Here, too, is a successful effort to gain, from the world around mortal man, a glimpse and gleam of another world.

The Kings of ancient Egypt, who commissioned tombs and ships that would assure them a prosperous after-life, also engaged painters who could put the pleasures of present and future existences into enticing images. Mr. Jacques Vandier, Head Curator of the Department of Egyptian Antiquities at the Louvre, observes that the paintings in this volume reflect "a belief which persisted until the end of the XVIIIth Dynasty, that the after-life was modeled on life in this world, that the dead had the same desires and needs as the living." Scenes of hunting, boating, eating and drinking, with charming servant girls present, are the subject matter of these paintings. However, their studied two-dimensionality, as well as the skilled use of color, adds the elements of other-worldliness to the paintings reproduced in this volume.

The most striking common denominator of these three volumes is that of a spiritual self-assurance, a feeling that things are as they are supposed to be; and that, by putting them down, their reality is increased and assured. There is an absence of fear; whatever psychic content can be found, tends toward meditation and serenity.

The Would-Be Tyrants

IT'S hard to tell what the ill-tempered opponents of modern art, modern poetry and modern criticism are really driving at. Do they object to the uncensored use of the brush or the pen? Do they object to the reaction which certain artistic products create in their own souls? Or do they wish to banish the very emotions and associations which prompt the artist to express himself as he does?

And where, indeed, should the line be drawn—except within every one of us—between what is acceptable and what is not? What may ring a bell of recognition in one observer, may arouse but a cacophonic scratching in another. And so it goes: the artist is our front line of communication, seeking and pushing the frontiers of understanding beyond our standard limits, and attempting to share

his experience with whatever audience is capable of such sharing.

It should be the business of everyone of us who cannot share the artist's or poet's meaning, to be humbly aware of our own limitations. It makes the artist neither better nor worse to be painting or poetizing in a key that finds no resonance in our own individual experience. The work of such men as Holbein and Grünewald may offer more material for the ire of today's objectors than the works of someone like Matisse or the exhibits at the Museum of Modern Art.

There can be no question that an artistic elite which seeks to impose its standards upon a wide public should not be permitted to establish a tyranny of taste. The effort to "popularize" works of such men as Klee and Miro can result in little but a cult of pseudo-appreciation, mixed of awed snobbery and the desire to be esoterically fashionable.

On the other hand, the pendulum should not be permitted to swing into the opposite direction, striking at experimental and possibly even visionary art which seek means of communication outside the well-traveled roads. The thrill of delight and the shattering scream are not to be denied, any more than their detractors are to be prevented from voicing their views in full-page newspaper advertisements.

THE ART OF INDIAN ASIA: Its Mythology and Transformations. By Heinrich Zimmer. Completed and Edited by Joseph Campbell. With Photographs by Eliot Elisofon and others. New York: Bollingen Series XXXIX, Pantheon Books. Vol. I, 465 pp.; Vol. II, 614 Illustr. $22.50.

These two attractively produced volumes are the thirty-ninth in a series of works sponsored by the Bollingen Foundation. They are outstanding in editorial conception.

The author notes that Indian art, besides documenting the history of a majestic civilization, "opens a comparatively simple, delightful way into the timeless domain of the Hindu spirit; for it renders in eloquent visual forms the whole message that India holds in keep for mankind." He observes that there has never been a contradiction between Indian art, religion and philosophic thought: "Inherited revelation, the scholastic traditions of the priesthoods and the popular beliefs worked upon each other by ever renewed processes of influence, and were pervaded meanwhile by philosophic ideas originating in ascetic experiences, yogic exercises, and introverted intuition." Such imaginative appreciation characterizes the whole ambitious work, and makes it a splendid contribution to the West's understanding of Asian thought and artistic self-expression.

PSYCHIC RESEARCH— Yesterday and Today

A Symposium

ON the following pages TOMORROW presents a symposium highlighting the problems encountered by psychic researchers during the past half-century. Mr. H. Addington Bruce, who was an officer of the Boston Psychical Research Society, deals with what he calls The Challenging Riddle *offered by research in this field. Mr. Carl Vett, who organized five Psychic Research Congresses during the period between the First and Second World Wars, contributes* Memoirs of Psychic Research. *Mr. J. Fraser Nicol, now an active research worker in Boston, deals with the problems and frustrations frequently encountered by researchers, and Mr. Hereward Carrington calls for tolerance among psychic researchers and spiritualists. A review of the life and work of* Walter Franklin Prince, *who was one of the United States' leading researchers, is presented by Mr. Alson J. Smith, author of the recent book "Immortality: The Scientific Evidence."*

THE CHALLENGING RIDDLE

by H. Addington Bruce

"Give us experimental proof" remains the demand which scientists in every field hurl at psychic researchers. But can it really be done?

THE first organized scientific attempt to answer the psychic riddle began with the founding of the Society for Psychical Research in London more than seventy years ago. Until then nearly all scientists had regarded skepticically, even contemptuously, reports of what now are known as telepathy, clairvoyance, precognition, retrocognition, apparitions and hauntings. This attitude some of England's best minds had begun to question.

Before long the English society obtained, through amassing an extraordinary number of well-attested evidential cases, proof that at least some elements in the psychic riddle—notably telepathy, clairvoyance, and precognition—were facts. The ordinary, or garden run, scientists remained stubbornly unbelieving.

"Give us experimental proof," they insisted. "All these tales of occasional happenings leave us cold. We will believe only when you produce in the laboratory repeated results comparable with the results in the laboratories of chemists and physicists."

In vain leading psychical researchers pointed out vital differences between their phenomena and the phenomena of the physical laboratory. "Proof by experiment" continued to be the demand. At long last, about a quarter of a century ago, this challenge was vigorously taken up by a young American, himself a scientist but almost without experience in dealing with the psychic riddle.

His name was J. B. Rhine, a teacher of botany, and a Ph.D. of Chicago University. Appearing unexpectedly one day at the home of the great psychologist William McDougall, then a professor at Harvard University, Dr. Rhine told Professor McDougall, in effect:

"I am sure that the psychic riddle can be answered experiment-

ally. I want to devote my life to trying to answer it experimentally. But I need special training by some one experienced in psychical research."

Professor McDougall himself was well qualified to give the special training. About to go abroad, he brought the young Rhine into touch with Walter Franklin Prince, research head of the Boston Society for Psychic Research. Studying both with Dr. Prince and at Harvard, Dr. Rhine finally went to Duke University where Professor McDougall then was teaching. There Dr. Rhine established what he called the laboratory of parapsychology, the first laboratory devoted solely to experimental research into telepathy, clairvoyance, and allied phenomena.

"How It Works"

IT would be pleasant if one could add that Dr. Rhine and his associates have already found the answer to the psychic riddle. Dr. Rhine himself would be prompt to admit they have not done this. They have added much to the existing volume of proof of the actuality of telepathy, clairvoyance, and precognition. They have demonstrated some of the conditions under which these are most likely to become manifest. But as yet they are far from revealing what mystery dramas delight in calling the m. o.—modus operandi, the "how it works"—of psychic phenomena. In other words, despite the diligence of the parapsychologists, the psychic riddle remains about as much a riddle as ever.

More than this, the parapsychologist's experiments tend partly to show, partly to mask, the main reason why it is virtually impossible to achieve in any laboratory results comparable in uniformity with those of the laboratories of physicists or chemists.

The Duke University experimenters depend chiefly on the use of what are known as Zener cards. These are cards variously marked, but not with the markings of ordinary playing cards. Each Zener card has a symbolic marking, and the sitters try to call correctly the order in which the cards, after shuffling, have been laid down. Long runs of successful calling have been made even when the sitter is miles from the experimenter. But it is found that, after a while, there comes a distinct decline in the sitter's ability to call the cards correctly.

Commonly this is put down to fatigue. More likely the true explanation is boredom. It is hard for anybody to keep interested indefinitely in anything so monotonous as card calling. And, long before Dr. Rhine came on the scene, telepathic experiments tried occasionally by psychical research-

ers left no doubt that interest plays an important part in determining the success of most telepathic experiments. This if only because interest has an emotional quality.

Laboratory experimenters may try to ignore this, but the fact remains that emotion, rather than mere volition is usually, though not always, the dynamic force in producing all psychic phenomena, not excluding telepathy. One has only to study the evidence from spontaneous occurrence of telepathy to concede the truth of this.

Crisis Telepathy

WHEN a person, again and again, gains telepathic awareness of a crisis in the life of some absent friend, it is obviously absurd that the absent friend, perhaps about to die, calmly said to himself, "I must telepath this to good old Dick." What can logically be assumed is that the dying one, if only subconsciously, had an intense longing to see Dick once more; and that Dick as a result had a weird hallucination or a dream of the one longing to see him.

That hallucination or dream image, incidentally, would have emerged only from the subconscious of the one experiencing it, just as it may have originated solely in the subconscious of the one seen or heard in the waking or sleeping hallucination. Long pondering of the psychic riddle has in fact left me with no doubt that the telepathic process is essentially subconscious as well as motivated usually by emotion. Hence it can readily follow that if the sender has in his subconscious ideas of more emotional value to him than the image or idea he is trying to send telepathically, those other ideas may be what the receiver gets.

Let me make my meaning clearer by giving an instance of actual occurrence.

The Boston Society for Psychic Research, of which I was an officer from its founding, once tried a series of telepathic experiments. Pictures, not Zener cards, were used, with one member acting as the sender, others, in widely scattered places, as receivers. The sender was supposed to concentrate on a selected picture for fifteen minutes, while the receivers, during the same fifteen minutes, were to put on paper the impressions they got. The sending was always from the society's rooms.

One afternoon I acted as sender. With me were three people. One was our secretary, Mrs. Guinan, the others two young men keenly interested in psychical research. Nobody but I saw the picture at which I was to gaze while seated at a well-screened desk. I asked the young men to sit at the far end of the long room, also to record any ideas coming to them

during the experiment. I asked Mrs. Guinan to give me some writing paper.

"For what?" she wanted to know. I told her:

"To record any intruding thoughts that may come to me. These may get through to receivers as readily as the picture at which I am to look."

It was a picture of an old-time sailing ship in a rough sea. Gazing at it, I prepared to set down whatever ideas might come into my mind. The ideas which did come were, roughly:

"These waves are not stormy enough to justify the way the sails are billowing. Too much wind for them in this kind of sea. I don't see any pulpit on the ship. So it is not a swordfisher. It must be a regular cargo ship of the long ago. It seems to me a queer sort of picture, something Freudian about it."

The fifteen minutes of the experiment passed. Then I asked the young men at the other end of the room if they had got anything. Neither had got a picture of a ship. But one had drawn a sketch of a swordfish. The other had written, "Something Freudian about this."

Clearly, intruding thoughts, welling up from my subsconscious had got through, the picture I was consciously trying to send had not. It happened that both swordfishing and the theories of Sigmund Freud had an emotional tinge for me. Hence this telepathic experiment, so far as concerned the sitters in the room with me, could hardly be accounted a failure.

ANOTHER time, as a receiver in the same series of experiments, I concentrated in a room far from the society's quarters. All I got was:

"Sands of the desert. The ocean. Arabia. The desert. Sands of the desert, sands, sands."

I happened to attend the next report meeting. Mrs. Edward W. Allison, now secretary of the American Society for Psychical Research, with headquarters in New York, was in charge of the meeting. The picture we had been expected to get was that of a pretty little yellow-haired girl. Some of the receivers, as I remember, had got it. But, reporting, Mrs. Allison said:

"Oddly, Mr. Roe and Mr. Bruce got about the same thing, having nothing to do with this picture. Mr. Roe kept writing, 'Lawrence of Arabia.' Mr. Bruce wrote, 'Sands of the desert. The ocean. Arabia. The desert. Sands of the desert, sands, sands.'"

Then up stood another member of the Boston Society for Psychic Research, a Mr. Greenough. He had been the sender of the picture of the little girl. He said:

"I guess Mr. Bruce and Mr. Roe got what I subconsciously wanted to send without knowing it. I thought I really was concentrating on the picture.

"In my pocket I had a letter, just received from a friend in the State Department in Washington. The letter told me he was going on an important mission to Arabia. I was wishing I could go in his place, or along with him. Lawrence of Arabia has always been an idol of mine."

LONG ago, as a matter of fact the actuality of "intruding thoughts" gaining transmission in telepathic experiments was noted by some psychical researchers. The evidential value of this was not appreciated, even though the evidential value of spontaneous occurrence of telepathic, clairvoyant, and precognitive phenomena was. Hence, especially after the publication of *Phantasms of the Living* by the three famous psychical researchers, Myers, Gurney, and Podmore, reliance for proof of the psychical was placed almost exclusively on the spontaneous rather than the experimental.

Of recent years, or since Dr. Rhine began his experiments, the tendency has been to minimize the spontaneous. Lately, however, there has become a greater tendency to pay attention to it once more. As Dr. Gardner Murphy, himself a parapsychologist as well as a veteran psychical researcher, said in an address to the American Society for Psychical Research:

"They [spontaneous cases] are little cracks and seams, little fissures, that open up into a realm of which we know very little. Why they come we don't know; what they mean we don't know now. But they have to be recorded. They need to be shared; they need to be brought together in orderly fashion."

Not that Dr. Rhine and other parapsychologists might as well cease their experimental efforts.

Even if it be conceded that research in parapsychological laboratories can never be as rigorously controlled as that in physical laboratories, parapsychological work has already proved its worth. Most important of all, it is beginning to demonstrate the essential oneness of psychical phenomena. As Dr. Rhine himself noted, in his very first book, *Extra-sensory Perception*:

"The reasons are many for believing that in pure clairvoyance and pure telepathy the same general mental function is at work."

Later experiments may reveal that "the same general mental function is at work" in all genuine psychic phenomena. Experimenters some day may even discover the conditions under which it works most surely. Then we would have

definite proof or disproof of what I, for one, am more and more inclining to accept as the one logical answer to the psychic riddle.

IN the long, long ago the philosopher Plato, still rated amongst the wisest of all philosophers, gave a hint of that answer when he spoke of "The Spectator of all Time and all Existence." Years later, centuries later, Kant gave another hint when he dallied with the idea of the possible relativity of time and space.

Still later, various workers in psychical research began to turn to the theory of a Cosmic Self, a Cosmic Mind, as affording the true explanation of the psychical. Frederic W. H. Myers himself, while holding fast to the survival of the individual after bodily death, could still write:

"Live thou and love. So best and only so
Can thy small soul into the One Soul flow—
Can thy small life to Life's great center flee,
And thou be nothing, and the Lord in thee."

In his master work, *On the Cosmic Relations,* Henry Holt discusses in great detail what I now tend to regard as the one wholly satisfying explanation of psychic phenomena. He puts it thus:

"There is at least a position . . . in the direction of the hypothesis, as yet very vague and paradoxical, that although the individual soul is contained within the pretty definite limits of its individuality, yet within those limits it is a portion—a sort of bay, if you please—of the Cosmic Soul, and is subject to occasional influxes or tides from the Cosmic Soul."

Still more explicitly:

"There are unquestioned facts that demonstrate something in man outside his surface faculties, to which the terms transcendent ego and subliminal self have been applied. But is that ego merely of himself?

"Does it not rather seem to be each man's share—that portion which the individual's conformation and circumstances permit to pass into him—of that which transcends our conception, and of which we confess our incapacity wholly to conceive, by such words as infinite and eternal, and which we attempt to express by such metaphors as 'kinship with the gods,' or the better one of 'God in us'?"

It may after all be that from Dr. Rhine's laboratory or from the parapsychological laboratory of somebody else, will yet come the right answer to the psychic riddle, the true explanation, not simply of telepathy or clairvoyance, but of psychic phenomena in general.

MEMOIRS OF PSYCHIC RESEARCH

by Carl Vett

The history of psychic research is still young; yet, here are a few reminiscences that illustrate how much the present owes to the past

AFTER a long and busy life I hope soon to be content to sit quietly in the shade, outside my little home in Cuernavaca, Mexico. As I put pen to paper—actually, it is a plain lead pencil—far from the country of my birth, Denmark, and write in a foreign language, English, my thoughts go back to the days when international psychic research was no more than a dream.

Much has happened during the past quarter of a century to give me encouragement. While, at this time, psychic research continues to battle against locked doors and locked minds, it has nevertheless made great strides. Above all, psychic researchers no longer work in small national compartments, unaware that their activities are studied and supplemented elsewhere.

A stepping stone in this direction was, of course, the First International Conference of Parapsychological Studies that took place in Holland two years ago. And I may be pardoned if, in my own mind, I viewed it as a continuation—a brilliant continuation, but nevertheless a continuation—of activities that were undertaken several decades ago.

My own part as general secretary of the International Organization for Psychic Research Congresses, between the First and Second World Wars, no doubt tends to make me see much that is done today as a follow-up of the work we began shortly after World War I, and which embraced a total of five truly international congresses in Europe. I have recently visited the Parapsychological Laboratory at Duke University in the United States, and I was touched by the enthusiasm and sense of adventure that seems to pervade this group of young researchers. I am, of course, proud to know that Duke University, the University of Utrecht in Holland, as well as, more re-

cently, Freiburg University in West Germany, have recognized the importance of parapsychology as part of their curricula.

It is mainly for the benefit of young researchers, this new generation which must continue the work which we began, that I want to reminisce on the pioneer activities which we had to undertake. The chronology of events reads simply enough. Our international congresses began with a meeting at Copenhagen from August 27 to September 2, 1921, and continued with a Congress at Warsaw from August 29 to September 5, 1923; in Paris from September 26 to October 2, 1927, and in Athens from April 20 to 27, 1930. The fifth and last Congress was held in Oslo from August 25 to August 31, 1935.

Nazi Persecution

BY then the shadow of Adolf Hitler's aggressive and anti-humanitarian Nazi regime in Germany could be seen all over Europe. It was characteristic that the Hitler clique not only persecuted all freedom-loving people, and destroyed free inquiry, but that it also crushed—or, even worse, distorted with it own "blood and soil" cult of mysticism—all serious psychical research.

After the war, we had originally intended to hold a sixth congress in Rome. But when the Utrecht Conference was organized, many experienced and distinguished psychical researchers decided to participate in that meeting, and our group collaborated with the Conference to the best of our ability. Many veterans in the field, such as Dr. Thorstein Wereide of Norway, who had participated in all our original congresses, contributed out of the vast reservoir of their experience to the success of the Utrecht meeting.

Without being immodest, this writer ventures to recall that organization of the five earlier congresses was possibly even more difficult than that of the Utrecht Conference. Our international efforts, begun during the first World War, were facilitated by the fact that my own country, Denmark, was neutral during that conflict. But even so, it was not an easy task to bring together representatives from nations which, until a short while earlier, had been locked in mortal combat.

As a long-time student of psychic research and a board member of the Danish Society for Psychical Research, I had remained in touch with fellow-workers on both sides of the battle lines during World War I. In fact, my travels took me to Belgium, England and Russia in 1914, and to France, Germany and the Netherlands in 1915. I toured the Scandinavian countries and Switzerland in 1916, and un-

dertook several other trips to visit fellow-researchers with whom I had been in contact before the war.

During my Paris stay in 1915 I was, as I had been before, part of the circle of researchers engaged in probing the mystery of the remarkable sensitive Eva Carriere. Members of this circle were Juliette Bisson, Albert Baron von Schrenck-Notzing and Prof. Jules Courtier of the Sorbonne. Sometimes Prof. Charles Richet, Pierre and Maria Curie and Camille Flammarion were among those who participated. I was privileged to count among my friends Dr. Gustave Geley, René Warcollier, President of the Institut Metapsychique International, as well as Colonel Carlant, whose valuable booklet, *Methods for the Development of Super-Normal Faculties*, I translated into English.

Beginning in Paris

THE inception of the congress projects took place after the First World War, at a dinner which Dr. Geley gave at the Institut Metapsychique offices on Avenue Niel. The occasion was the visit of Sir Arthur Conan Doyle, who was passing through Paris on his way from a long journey that had taken him to Palestine, India, and Australia. On his way home from Palestine, Sir Arthur, in order to achieve a better understanding of the work of St. Paul, had chosen the route that had once been taken by the great missionary apostle, who was shipwrecked at Crete and stranded at Malta.

It was in this setting that I first mentioned my idea of arranging an international congress for psychic research, as soon as possible, in the capital of neutral Denmark. Sir Arthur and Dr. Gustave Geley both thought this a splendid idea. Sir Arthur said he would certainly attend and would tell about his strange experiences during his long journey. Dr. Geley said he also would come, and that he would try to get our mutual friend, Mme. Bisson, to attend and give a report on her séances with Eva Carriere.

I then tried to find out from my other friends in Paris just what they thought of the project. First I spoke to the great physiologist Charles Richet, a pioneer in the field of psychical research, who had lost two sons in the war. He did not like the idea of meeting with Germans, especially with any of the ninety-three so-called "immortal scientists," who during the war had expressed their admiration for and declared their loyalty to Kaiser Wilhelm II. But when I pointed out that many of our colleagues, everywhere, sorely missed the earlier exchange of ideas and direct collaboration with foreign co-workers, and that much

duplication might be avoided by such a congress, Richet relented. He said that if a list of delegates were presented to the French Academy for approval, he would take part himself, if his health permitted. I had the same answer from Camille Flammarion and Jules Courtier. Both Richet and Flammarion were then more than eighty years old.

On my way back to Denmark I passed through Munich, where I visited Baron von Schrenck-Notzing. He found the idea of a congress excellent, and promised to attend if it were possible to overcome the war-born animosity which continued to poison Europe's atmosphere.

Back in Denmark, I worked hard to persuade several distinguished scientists to sign invitations to the congress. Their cooperation was essential because, all over the world, "mysticism" or "psychic research" had become confused with all kinds of humbug and charlatanry. Irresponsible individuals constantly sought to hide behind the cloak of "psychic research." Thus, for the greater part, conservative science was keeping itself clear of this confusion.

TIME was short. It was nearly spring of 1921 when I returned to Denmark. But at last I succeeded in getting a committee of fifteen scientists to sign the invitations, seven of them professors at the University of Copenhagen and men of high reputation.

Having come this far, I went to London to present our invitation personally to the Society for Psychical Research. W. H. Salter invited me to his home, and Mrs. Salter promised to give a lecture on her trance phenomena experiments with Mrs. Osborne Leonard. She also suggested that the Reverend C. Drayton Thomas of the S. P. R. come to the congress to speak on his experiments in clairvoyance conducted with Sir William Barrett, in which they used books and newspapers for their testing. I later saw Sir William himself. He was gracious in expressing his pleasure that this idea of an international congress was being advanced during his lifetime, and he promised to do all he possibly could to help toward the success he felt it deserved.

When I returned once more to Copenhagen, invitations to the projected congress were sent to psychical research societies and to most of the leading scientists in the field. This was followed by the circulation of a preliminary program that contained a listing of delegates.

At this point, we ran into a serious obstacle—the University of Copenhagen declined to make conference rooms available. The board

of the university had probably been influenced adversely by the treatment the planned congress was given by the press, which represented the meeting as a "spiritistic" enterprise. The newspapers reported all kinds of nonsense about ghosts to be materialized and the possibility of direct contact with the dead.

Financial help was also needed. I was finally able to get this necessary assistance from a well-known Danish businessman. In addition, a Danish brewer, Vagn Jacobsen, who had built a *Glyptotek*, or museum, which he presented to Denmark, made its rooms available for our meetings. And several friendly Danish families offered their hospitality to foreign delegates.

By then, lectures and messages were being received by the preparatory committee. Although much of this material had to be discarded either because it concerned information already well-known, or material not within the scope of the conference, many of the papers sent to us were valuable indeed.

The Copenhagen Congress

FINALLY, on August 25, when most of the delegates had arrived, a reception was given for the congress by Mr. and Mrs. Jacobsen at the *Glyptotek*. And here, surrounded by the marble statuary of the museum, guests were welcomed by committee members in French, English and German.

The next morning at 9:15, the congress was opened by myself as general secretary. I began by saying, "C'est le premier pas qui conte." This first step, I pointed out, must be to win respect for our new science from the older and orthodox branches of science, so that ultimately psychic research would find its own place among them. But to reach that goal, I warned, "We shall have to conquer the prejudices of religion, nationality and doctrinaire philosophy."

I suggested that the delegates consider what some of the most advanced and freest spirits in Europe had said on the subject of psychic research. Starting with England, whose philosophy of mutual consent and fair play, I noted, had led to the development of political institutions at their highest, I quoted one of its most celebrated politicians, W. E. Gladstone.

Gladstone said on the subject of psychic research—as I told the congress—"I consider it the most important subject in the world today—by far the most important."

Then I quoted the words of a Frenchman, since France has been the country where many new approaches to human knowledge have been made. Pierre Curie, discoverer of radium, told one of his friends shortly before his death that in

his opinion psychic research had more importance than any other. And finally, I told the congress, in Germany where philosophy has been a favorite and an advanced study, one of the nation's first philosophers, Arthur Schopenhauer said: "Psychic phenomena are, at least from a philosophical standpoint, by far the most important of all the facts in human experience. Therefore it is the duty of each scientist to bring to himself a fundamental knowledge of them."

I expressed the belief that we might be permitted to consider these three personalities as representative of the best qualities of their respective nations. Their words which I cited, I told the congress, may be the deepest expression of the "soul thoughts" of these three great nations. After the years of terror, I said, these soul thoughts may emerge from the subconscious of these nations into the clear day of their consciousness. And I expressed the hope that we who had had the initiative to hold the congress might contribute to spreading light in the darkness.

Richet Calls for Courage

AT this first meeting, Professor Richet was expected to preside, but illness kept him from attending. He sent a letter of greeting to the congress, however. I believe his words have much relevance to our efforts today, even as they did then, nearly thirty-five years ago.

"Courage and energy," Richet told us in his message, "is needed to oppose difficulties—first, technical difficulties, but also the sarcasm and the disdain of all the enemies of free research.

"Do not let fear of such things embarrass you. The first duty of a scientist is to brave unpopularity. To be in advance of an epoch means unpopularity. So it was for Socrates, for Columbus and for Galileo. But popularity has very little value as the price for truth."

And he told us: "Do not cling to the clouds. Confirm the facts, the facts, the facts, with an inexorable strength; don't trust theories. Our great Pasteur said, 'Every morning the laboratories must be cleaned to expel the dust and the theories.' The facts remain, the theories disappear, and disappear very quickly."

Richet included in his message, characteristically, tributes to Frederic Meyers, whom he called the "initiator of *subjective* scientific metapsychics," and to Sir William Crookes, "the initiator of *objective* scientific metapsychics."

"Honor to those pioneers of our science!" Richet concluded. "Metapsychics must take its place among the classical sciences, and be admitted to the curricula just as are chemistry, botany and physiology."

A brief summary of speakers and their subjects at the first international congress for psychical research may be of interest today. The first day was devoted to lectures in French, the second to lectures in English, and the third day of the conference, after a weekend break, was given to lectures in German. On that first day, Mme. Juliette Bisson of Paris presented a resumé of materialization phenomena obtained with the medium Mme. Eva Carriere. Dr. Geley outlined the work of the Institut Metapsychique Internationale. Lectures were also given by René Sudre of Paris, and by Maurice Schaerer and Le Chevalier Le Elemont St. Marcez of Belgium.

On the second day, Mrs. Helen Salter, who represented the Society for Psychical Research, London, described trance phenomena observed with the medium Mrs. Osborne Leonard. Dr. Walter Franklin Prince of New York, representing the American Society for Psychical Research, spoke on telepathy as opposed to spiritism in the explanation of proved communications. Hereward Carrington of New York discussed psychic and physiologic researches of mediumship. The Reverend C. Drayton Thomas of London spoke on his newspaper experiments as a new way to prove the identity of communicators through a trance medium. Shri B. O. Wadia, of Madras, gave a lecture on psychic research in India.

Lectures in German were then given on August 29 by Baron von Schrenck-Notzing, who spoke on ghostly apparitions in Germany; Professor Vicktor Mikushka of Prague, who spoke on the problem of life from a bio-psychological viewpoint; Professor E. Schneider of Riga, who discussed occult phenomena from a psychological viewpoint; Fritz Grunewald, Berlin engineer, who spoke on ferromagnetic phenomena.

The conference continued in this manner until September 2, in many languages and on many subjects. Such topics were discussed as the use of psychic processes in psychiatry, establishment of union between the ordinary consciousness and the subconscious, the uses of hypnotism, the question of survival of the soul. Documented reports on apparitions and other phenomena were presented, telepathic experiences were reported, experiences with physical mediums were related.

On the final days of the conference, it was decided to organize an international committee for psychic research, to be made up of representatives from the sixteen countries whose delegates had participated in the first congress. Shortly afterward, a permanent board was nominated and the continuity of the work was assured.

THUS a pattern of international psychic research was established. The conferences at Warsaw, Paris, Athens and Oslo added to our experience in the exchange of facts and views. Psychical researchers, in each case, were able to return to their home countries with the assurance that their work represented a contribution to a greater whole. They could take up their studies, in their laboratories and at their desks, with a feeling of participation in a task that was gaining interest and prestige, year by year.

It has given me pleasure to see that, during the Utrecht Conference of 1953, the pioneer work of the first five conferences was given its due. Since then the plans drawn up at Utrecht have been translated into reality in three instances: the two meetings at St. Paul de Vence, France, in 1954, which dealt with the impact of psychical research on philosophy, and with unorthodox healing; and the Conference on Spontaneous Phenomena, held this summer at Cambridge, England.

Looking back upon the difficult beginnings more than three decades ago, I feel that our progress has been encouraging. When I recall the difficulties and disappointments of our early efforts, I can now say, "It has been worth it!"

A TRIBUTE TO CARL VETT

Following is a statement, drawn up and signed following the International Conference of Parapsychological Studies in 1953, by Mr. William Mackenzie (who presided over the Warsaw Congress), W. H. Salter (who participated in the Congresses at Copenhagen, Paris, and Athens) and Thorstein Wereide (who participated in the Copenhagen, Warsaw, Paris, Athens, and Oslo Congresses), in appreciation of the work done by Mr. Carl Vett.

"At the Utrecht Conference of 1953 so ably organized by the Parapsychology Foundation of New York we were invited, as three of the persons taking part in that Conference who had also been associated with the series of International Congresses held between the two World Wars, to draw up a statement for publication as to the important part played by these Congresses in laying the foundation for international cooperation in the study of paranormal phenomena. The first of these

Congresses was held in Copenhagen in 1921 on the initiative of Mr. Carl Vett. Subsequent Congresses were held at Warsaw in 1923, Paris, 1927, Athens, 1930, and Oslo, 1935.

"A considerable number of men and women distinguished in many branches of science and scholarship attended the Congresses and contributed papers to them. Discussion ranged over all the many branches of psychical research. A permanent Committee was set up consisting of Sir Oliver Lodge, Professor Charles Richet, Baron von Schrenck-Notzing, and after the latter's death, Professor Hans Driesch, with Mr. Carl Vett as Organizing Secretary. National Committees were formed in a great number of countries for the purpose of scrutinizing papers originating in those countries that had been submitted to be read at the next Congress: the object of this was, so fas as was practicable, to keep discussion on a high intellectual level.

"Now that, owing to the initiative and generosity of the Parapsychology Foundation, a successful start has been made in reviving international cooperation in this important field of study, after the interruption caused by the second World War, we should like to place on record the debt which we are sure parapsychologists all over the world would wish to acknowledge to Mr. Carl Vett, of whose continued activity in this subject we are delighted to learn, and to the Societies in Denmark, Poland, France, Greece, and Norway for their charming hospitality."

TOMORROW — 500 Fifth Avenue, New York 36, N. Y.

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'LO, THE POOR RESEARCHER!

by J. Fraser Nicol

Psychic researchers, a small and lonely vanguard, are dedicated to the often frustrating task of exploring "the vestibule of an Unseen World"

ON a winter night in 1869 two young men, Frederic W. H. Myers and Henry Sidgwick, went for what Myers later called a "starlight walk" in the English countryside; they discussed the possibilities and problems of what eventually became known as psychical research.

"Sidgwick and I," Myers wrote later, "had caught together the distant hope that science might in our age make sufficient progress . . . to penetrate by her own slow patience into the vestibule of an Unseen World." (These words appeared in Myers' essay "In Memory of Henry Sidgwick," published by the British Society of Psychical Research, *Proceedings,* 1900.)

In the dozen or so years following the "starlight walk," scholars and scientists like Sidgwick and Myers, Edmund Gurney, Sir William Barrett and Lord Rayleigh engaged in numerous investigations; they met with many difficulties and disheartening experiences. But in 1882, "wearied but not broken, discouraged but not despairing," a group of such men made "a fresh call to exertion" and the first Society designed to investigate psychical phenomena by avowedly scientific methods came into being in London.

They were—as, indeed, are we, their successors—like children wandering in the dark, concerned with a subject whose phenomena are sporadic, unpredictable, and uncontrollable. It is not surprising to know that one of them, the third Lord Rayleigh, who was to become one of the greatest physicists in scientific history, felt at first that investigation "would rapidly lead to a definite conclusion." But, as Sir James Jeans, the eminent astrophysicist, wrote in his account of Rayleigh in the *Dictionary of National Biography,* "when it became clear that no such definite conclusion was being attained, he

returned to orthodox scientific work."

As recently as three years ago Dr. R. H. Thouless, the well known Cambridge psychologist and psychical researcher, declared, "If a research student tells me he wants to do an investigation in psychical research, I still think it my duty to advise him against it in his own interests . . . the path of worldly wisdom is to establish himself in some other field of study and then to do parapsychological experiments in his spare time." Fatherly and wise though such advice may be, the trouble with it is that once the first flush of youthful zeal has been laid aside, it may never return.

Rayleigh's feelings are shared by scientific men to this day. This reaction is one of the most troublesome problems in the promotion and conduct of psychical investigations.

I recall once asking an English scientist, well qualified by his background and studies to engage constructively in psychical work, why he was reluctant to do so. He gave three reasons:

1) Psychical investigations, he observed, were so formidably difficult that nothing less than full-time application of the researcher's thought and industry could hope to advance our knowledge.

2) This, he added, required that the researcher pursue the work as a full-time occupation; the risk of failure and modesty of the rewards were insufficient to coax scientific men like himself away from their own fields.

3) Finally, the technicalities of the subject are so complex that they constitute a special discipline of their own, which no general scientific training is sufficient to supply.

The Smallest Profession

PSYCHICAL research is possibly the smallest profession in the world. The number of those who follow it as a full-time occupation providing a means of livelihood, is certainly less than ten. Nearly all of that small group live in the United States. There is none in England.

The first professional psychical researcher was Richard Hodgson, who in 1887 became the first secretary of the American Society for Psychical Research and took control of its research activities.

The second professional psychical researcher was apparently Miss Alice Johnson, who in 1907 became the first full-time research officer of the Society for Psychical Research, London. Now the Society has no full-time research officer.

There is of course a considerable number of men and women who do conduct investigations in their leisure hours. But when one

looks through the publications of the last twenty-five years, it is evident that the great bulk of experiments were done by professionals. In England, for example, the most prolific of experimenters was Whately Carington, who pursued the subject as a full-time occupation.

Evidently then, if the subject was as well endowed as some other scientific fields and a sufficient number of competent men were available, this fundamental difficulty—the recruitment of research workers—would be overcome: and it is pleasant to see how the progressive work and benefactions of the Parapsychology Foundation have brought new hope into the field.

A second major perplexity that confronts the psychical researcher is the sheer difficulty of "getting results." Dr. D. J. West, honorary research officer of the Society for Psychical Research, has remarked on the fact that "Denys Parsons and D. J. West belong to a group of experimenters who seem to collect consistently null results under all circumstances." (Mr. Parsons is joint honorary secretary of the Society for Psychical Research.) Yet if the truth be told, the disappointing experiences of West and Parsons are true of the great majority of experimenters. Of any hundred experiments, all but a few are failures, that is, they offer no evidence of psychical phenomena. This writer, after a spell of work with mediums, began quantitative research twenty years ago. At first some quite promising results were the outcome, but attempts with psychokinesis, paranormal cognition, and precognition could be amply described as coming well within the laws of chance, and only after seventeen years did the prospects brighten and results begin to gather.

Fallen by the Wayside

AT Cambridge University, immediately following World War II, a great amount of labor was put into extrasensory and psychokinetic investigations by a large number of students. None of the work, I believe, showed any psychical evidence. So far as my knowledge goes, not one of the undergraduates and graduates then so busily employed has continued actively in the field. They have all fallen by the wayside. In the United States I have seen a list of thirty young men and women who had once been actively engaged in the work. All of them have ceased their activities. The wastage of first-class experimenters in psychical research is apparently prodigious.

THE reasons for this long history of failure (for the most part) are well deserving of study. An

investigator planning a research has two lines of action open to him:

a) to search for a high-scoring subject, or

b) to study large numbers of ordinary subjects. The former was the course followed, for example, by Dr. S. G. Soal; in the course of about twenty years he has been able to find and study two high-scoring subjects. Others have tried to follow in Soal's footsteps and in most cases have been dismally unsuccessful.

The second course (the study of the small powers of a large number of subjects) was favored by Carington, by American researchers like C. E. Stuart, Gertrude Schmeidler, Betty Humphrey and many others. There seems little doubt that this second course is the most promising. But even so, it must be realized that the margin between success and failure in the study of ordinary people is exceedingly thin. While the few high-scoring subjects that have been discovered in the world could be depended upon, with the use of ESP cards, to hit the target about seven and a half times out of twenty-five (when chance expectation is five) the average for ordinary subjects is probably no more than 5.1. Eliminating the purely chance hits, this means that the few high-scoring subjects will give genuine psychical evidence 12½ percent of the time and fail 87½ percent of the time, but that ordinary subjects will succeed once in 200 opportunities and fail in 199.

Now, with high-scoring subjects, the genuineness of the psychical events will, in the statistical sense, show up quite rapidly. In the other case, however, the result is slow and uncertain. Many experiments have failed for no other reason than that the number of ESP calls has been too few to allow the effect to become significant. If with the general run of subjects, the scoring rate is 5.1 per run, it can easily be shown that the effect will not become significant even at the slenderest significance level until 40,000 calls have actually been performed, recorded and evaluated.

Impatient Amateurs

FOR the professional workers whose whole time is available, 1,200 calls per day may be carried through without excessive strain. But what is to be said for the avocational worker who may have one or possibly two free evenings a week? If he can get subjects to do 1,200 calls a week, he will require eight months to get through the necessary work and then may hope for a significant result at the 5 percent level. His labors will only have begun, for the actual work in the experimental room is

the smallest and easiest of the research worker's task.

It has been computed that the checking, counting and statistical assessment of results consumes six times more labor than that involved in the actual testing of subjects. Little wonder that the spare-time investigator so often finds himself defeated.

ONE of the most talked-about difficulties in psychical research in recent years is that of "bringing ESP into consciousness." Mr. Aldous Huxley in his very interesting work, *The Devils of Loudun,* (New York, 1952) has phrased the question in this way: "To those . . . who undergo tests for ESP, or prevision, there is no perceptible distinction between success and failure. The process of guessing *feels* exactly the same, whether the result be a score attributable to mere chance, or markedly above or below that figure."

But it is easy to see that the asserted unconsciousness of psychic phenomena illustrates, not an inherent characteristic of the psychic experience but merely the disagreeable limitations of quantitative card-guessing. If we glance back to the first fifty years or so of psychical research, we see that the question of "bringing ESP into consciousness" was never asked, for the simple reason that there was no such problem. In spontaneous cases, for example, the experiences of obtaining impressions of a distant event or of previsions of death, and so on, were fully conscious—otherwise such cases could not have been reported. The same thing is true of clairvoyant mediumship, and of crystal gazing, where the "picture" has the effect of a sensory experience.

Consider also the rich variety in the old telepathic experiments. To take only two cases out of hundreds available—an agent in the telepathic studies of Mr. Henry G. Rawson (1894) drew a pig as the target. The subject also drew a pig, and hence, assuming that the subject's drawing is not explicable by chance coincidence, the psychic impression came strikingly into the forefront of the mind. Or note the following account of one of Sir Oliver Lodge's many experiments: "Next object—a pair of scissors standing partly open with their points down. [Percipient reported:] 'Is it a bright object? . . . Something longways [indicating verticality] . . . A pair of scissors standing up . . . A little bit open.' Time, about a minute altogether. She then drew her impression, and it was correct in every particular."

Why then has the question of "bringing ESP into consciousness" been so much under discussion in recent years? Those who are so concerned with it are thinking of

paranormal occurrences only under the severe limitations of simple card-guessing. In these tests the subject may have to make hundreds of guesses in the course of a session but his responses are rigidly confined to five randomly recurring geometrical designs—star, cross, square, circle, and wavy lines. The wealth of emotionally significant and absorbing material that served as "targets" in the old telepathic experiments or even in spontaneous experiences of everyday life has been sacrificed. We have won mathematical nicety at the cost of psychic fertility.

If, in the course of three hundred or four hundred ESP card-calls, a subject reports that it "feels just like guessing," we can hardly be surprised. The monotonous calling of square, wave, and the like, over and over again, is not quite the thing to stir the blood or excite the emotions.

ESP calls are conscious and therefore all the true psychic experiences among them are conscious also. So the problem is not really to get "ESP into consciousness," but rather to get the subject *to distinguish between mere chance hits and genuine psychic hits.*

Scarcely any study of this requirement had been made in the last thirty years until the recent investigations by Dr. Betty Humphrey and the writer. Our experiments suggest that a considerable proportion of subjects, by reference to their thoughts and feelings at the moment, *can tell* when they have hit the target card. This implies that successful card-calling is of the same nature as other more vivid kinds of telepathic and clairvoyant experiences. It would be premature to assert that the problem has thus been disposed of, but there is reason to hope that it is on the way to solution.

Needed: Repetition

PARAPSYCHOLOGY has a future, then as a science. But what of reducing the herculean labors and the disproportionately large number of experiments that fail?

This brings us to a consideration of the skeleton in the closet. In all experimental sciences the crucial test of whether the supposed phenomena are genuine is that the asserted results must be *repeatable.* That is to say, if a certain effect is claimed by one experimenter, he shall himself be able to reproduce it in further researches, and also that any competent person shall be able to repeat it. After about three-quarters of a century of psychical research no repeatable experiment has ever been discovered. This is the Achilles' heel of psychical research and explains why psychical research differs from, and is inferior to, all other experimental sciences. Until psychical researchers can present and give proof of

at least one reproducible experiment, they are not likely to receive, and will scarcely deserve, the full recognition of the scientific world.

How then is this conclusive experiment, or series of such experiments, to be achieved? Unassisted card-guessing, I believe, will never achieve it. The psychic element in man is but one element that constitutes the personality of the individual. Several writers have been alert to this fact, and indeed Myers' classic was named *Human Personality and its Survival of Bodily Death,* and G. N. M. Tyrrell entitled his widely-read book *The Personality of Man.*

THUS it has become steadily more clear and urgent in recent years that what we have to investigate are not psychic experiences in isolation but such experiences in relation to the whole personality and environment of those who have such experiences. And by personality is meant stable factors such as self-confidence, emotional stability, intelligence, and also temporary influences such as moods, interests, health and so on.

All of this of course implies a great extension of the field of investigation. It also implies considerable technical knowledge on the part of the experimenter, especially in psychology and statistics. All the skill, ingenuity and insight into human nature that he can muster are needed by the experimenter if he is to devise measures of those aspects of the psychological situation that are relevant to psychic experience.

Given a sufficient number of earnest, skilled workers and the requisite degree of support, repetition of results might well be forthcoming in a reasonable time. The subject would take to itself a new lease on life, and the tenuous hopes raised by Sidgwick and Myers in their "starlight walk" eighty-five years ago would become a reality.

LET'S CALL A TRUCE!

by Hereward Carrington

A veteran researcher insists that psychic researchers and spiritualists need to respect each other's methods, principles, and points of view

I remember entering a barber shop, years ago, and seeing on the wall a motto which read: "Religion and politics not discussed here." Everyone who has had any experience with life knows that this was a wise provision on the part of its owners!

And why?

Because these two topics are so intimately connected with the emotions, rather than the reason, and because they are both based upon personal viewpoints and opinions, rather than upon proved facts. To a certain extent the same is true in the field of psychical research and Spiritualism.

But again why?

Here, you may say, we *do* appeal to fact, rather than opinion. The facts are there, which anyone can verify for himself who cares to investigate. How, then, can there be such a radical divergence of views?

This is rendered possible, I believe, by various factors. In the first place, facts and the interpretations of facts are two entirely different things. In the second place, facts and the semblance of those facts are again quite dissimilar. Let me illustrate this by a concrete example:

TWO men—a believer and a skeptic—attend the same séance. One emerges quite convinced that he has talked with his dear departed ones. The other is equally convinced that the whole thing was a complete fraud. Here, the basic material which they both heard and saw was the same; yet how different their deductions! It was their interpretations of the same sensory stimuli which differed. (Of course, if the phenomena were fraudulent, we are not dealing with facts, but only with the "semblance" of facts, as I have defined them.)

Until some initial concordance is reached as to the nature of the observed phenomena, no agree-

ment is of course possible. (I venture to suggest that this can only be attained by conducting séances under test conditions, agreeable to both.)

Then there are the fundamental differences resulting from the mental and emotional backgrounds of two or more individuals. Again let me illustrate.

I am frequently asked what I think of certain books—such as *Patience Worth,* or *The Unobstructed Universe.* As my readers doubtless know, both these books were obtained by means of automatic writing, and the claim is made that they were dictated by spirits, who gave the material through the hands of their respective mediums. The first of these contains literary and poetic material of a relatively high order; the second is largely philosophical, combined with much alleged information regarding the spirit world. It is sensible and logical, and again of a high literary quality.

What is one to think of these books? Are they indeed revelations from the Great Beyond, or are they merely examples of erudite subconscious fabrication? If the former, they are assuredly of immense importance and significance; if the latter, they are not. Here is the crux of our problem, which it is assuredly desirable to settle (if possible). It is questions such as these which constitute "the problems of psychical research." Only years of work can hope to settle such problems.

The "Will to Believe"

IT is, again, a well known fact that psychical researchers and Spiritualists are frequently at loggerheads regarding the interpretation and significance of certain phenomena. The former are often considered critical, skeptical, hard-boiled; the latter are considered credulous, gullible, governed by the "will to believe." There is probably some truth in both these estimates—though the degree of validity depends largely upon the individuals concerned. In many instances these estimates would not be true at all.

The Spiritualist and the psychical researcher would, therefore, in all probability, regard books such as the above quite differently. The former would accept them wholeheartedly as genuine communications; the latter would be more critical and cautious. His attitude would probably be something like this:

"Such philosophical material is of interest, but whether it emanates from the source it claims to is another matter. Before accepting it as such we must first of all convince ourselves beyond all reasonable doubt that survival and communication are facts. This can only be done by test séances and evi-

dence of personal identity—material which can be checked and verified. This once accomplished, we can perhaps accept as valid those communications which bear the stamp of authenticity. But such proof must come first, and most psychical researchers are still in the state of sifting and analyzing such material. Hence they are in no position as yet to accept such philosophical material on its face value."

This cautious attitude is justified by certain considerations. Chief among these is the fact that a number of such "communications" have been *proven* to be subconscious in origin, and when verifiable material is demanded the *soi disant* communicators fail to provide it, or fall back upon mere platitudes. Many of them have also been shown to be utterly false. All this being so, the psychical researcher certainly seems justified in holding his judgment in suspense, and awaiting further evidence before attempting to pass a final verdict upon such data.

Six Avenues of Approach

IT must not be forgotten that there are various avenues of approach to this whole field of psychism. Differing individuals would probably move toward it by one or other of these avenues. Thus, there would be:

(1) Those whose approach is purely scientific. Such individuals would demand stringent proof; they would be interested in laboratory tests; in statistical proofs; in the phenomena *as such,* regardless of their implications. They would, in short, be interested primarily in factual material.

(2) There are those who are interested mainly in the philosophical teachings received, and their possible application to daily life.

(3) Many are concerned with the religious implications, and the possible bearing of all this material upon ethics and morals, and the rearing of a superstructure upon it capable of yielding some sort of cosmic philosophy—some interpretation of the universe in which we dwell.

(4) Those who wish to develop their own psychic powers and capacities, and obtain phenomena themselves.

(5) Those who wish to attain some higher degree of spiritual consciousness.

(6) Those whose interest is purely practical and worldly.

No individual in any one of these groups would or could fully understand and appreciate the viewpoint of one belonging to some other group. The scientifically-minded man would have but little "use" for the philosophical approach, in all probability, while the latter would regard the scientist as too circumscribed and lim-

ited in his viewpoint. Hence these two individuals could never reach a common ground, when discussing this subject; only tolerance and sympathetic understanding could bring about this *rapprochement*. Each must learn to appreciate the viewpoint of the other, and concede the legitimacy of these differing approaches.

Differences Among Spiritualists

EVEN among Spiritualists there are considerable differences of opinion as to which types of phenomena are the most "worth while." Thus, some are primarily interested in physical phenomena, and will spend months and years in witnessing the most banal and even fraudulent manifestations. Others contend that such physical phenomena are primitive and of a relatively "low order," and frequent only mediums offering mental phenomena. There are some who constantly attend lectures; others (all too few!) who are content to read books on the subject.

There are some who visit trance mediums for the sole purpose of obtaining messages from their loved ones; there are others who wish practical advice relating to their daily lives; there are still others who desire mainly religio-philosophical material. There are "Christian Spiritualists," and those who are followers of Ingersoll and Tom Paine.

There are thus great differences of thought even within the general framework of Spiritualism itself. When we add to these the objective interest of the psychical researcher, we can well see how difficult it is to coordinate and unify these variegated minds! Yet only by doing so can harmony replace the present state of discord amid these various individuals and groups. This has been rendered possible in other fields of science; why not in psychic science also?

IT is doubtless true that the revolutionary changes which are taking place in physical science have affected men's thinking—but curiously enough in opposite directions! There are many who feel that the trend of general science is definitely towards mechanism; and this is perhaps especially true among psychologists. There are those, on the other hand, who feel that precisely the contrary is true, and quote Jeans, Eddington and others in their support. Physical science is undoubtedly emerging from the materialistic conceptions of the last century, having resolved matter into energy, and so forth.

Psychology, on the other hand, now speaks of gravitational fields of energy, the electrical scanning-power of the brain (akin to TV), cybernetics, etc., as tending towards mechanistic concepts. Hence the clash of opinion between these

schools—which is reflected in the press and in our thinking today. Hence also the conflict and confusion in the public mind, as to which viewpoint is the correct one.

Science must take her course, but in the meantime it may be pointed out that both these schools of thought have entirely neglected and failed to take into consideration the evidence presented by psychic phenomena. If these be true, an entirely new light is thrown upon psychology—since this would suggest the possibility of mental as well as physical *causation,* and hence be the first blow in knocking the props from under mechanistic psychology. The ground would thus be cleared for the acceptance of psychic phenomena. Naturally these phenomena must yet win acceptance, but at least the *a priori* objection to their "possibility" would be eliminated.

An Inner Resistance

THE psychologist, the psychiatrist, the physician and the physiologist might well be expected to experience enormous difficulty in accepting the idea of human survival after bodily death. Not only his training but his whole experience tends to convince him that mind is inseparably bound up with the body and its functionings, and that it would be inconceivable for it to exist apart from such a material basis.

Even Charles Richet—who believed implicitly in the reality of psychic phenomena and wrote strongly in their defense—experienced this difficulty, as his controversy with Sir Oliver Lodge amply demonstrated. (*Proceedings* S.P.R., Part 90). This inner resistance to the idea of survival would be well-nigh inexplicable to the religiously-minded man, who could accept the idea quite easily.

A good example of this is furnished by the friendship of Sir Arthur Conan Doyle and Harry Houdini, who greatly admired one another, and continued a friendly correspondence for several years, though holding diametrically opposite views on this subject, as shown by their letters which were published in book form in 1932.

This at least demonstrates the possibility of such mutual understanding, when the persons involved are sufficiently tolerant in their attitude for one another—though it must be admitted that such tolerance is, unfortunately, extremely rare!

Once this necessity is realized, however, hope may be entertained that some more friendly basis of understanding may be reached, and that some more amicable settlement may be arrived at. Certainly, it is only by doing so, that some more tolerant attitude than that generally manifested can ultimately be attained.

WALTER FRANKLIN PRINCE

by Alson J. Smith

Third in a series of articles on noted psychical researchers; the lives of F. W. H. Myers and Edmund Gurney were reappraised in earlier issues

OBVIOUSLY there is a natural affinity between the ministry and psychical research. Both are concerned with intangible values; both seek to relate man to a world "beyond this cabin'd world of space and time." The wonder is not that so many outstanding clergymen are part-time psychical researchers, but that, in view of the close relationship between the two fields, so few members of the clergy have made any study of psychics.

Yet, if there be any reality to such religious phenomena as prayer and the sacraments, the *modus* must be psychic—if there is communication between God and man in prayer, the method of such communication must be telepathic; if the sacrament of the Lord's Supper (or Mass) is anything more than a symbolic play, it is only through psychokinesis that the change in the bread and wine can be effected. And "survival," of course, is a basic tenet of the Christian faith.

The roots of the hostility between the church and occultism go far back in history to the days of the Gnostic and Docetic heresies within the church itself and the later conflicts between the clergy and the alchemists and astrologists. That the historic breach between the church and the psychical researchers has been even partially healed is due to the work of clergymen like the Rev. Charles Drayton-Thomas, Father Herbert J. Thurston, and Bishop Austin Pardue on the one hand, and psychical researchers with a deep understanding of religion, like Frederic W. H. Myers and J. B. Rhine, on the other.

But the living bridge between the church and psychical research is the late Dr. Walter Franklin Prince—a priest of the Protestant Episcopal Church who was not only a kindly and dedicated churchman, but an able and tough-minded investigator who served as Research Officer for both the

American and Boston Societies and who gave to the world the most exact and detailed study of multiple personality that has yet been made—the "Doris" case.

Between the day in 1910 when the stolid, unhappy, slightly overweight girl named Doris Fischer joined the Sunday School of All Saints Episcopal Church in Pittsburgh, Pennsylvania and thereby came to the attention of the church's pastor, and the August afternoon in 1934 when Prince passed away at his home at Hingham, Massachusetts, no American made a greater contribution to a sound science of psychics than this shrewd and gentle New Englander.

Yankee from Maine

WALTER PRINCE came by his aseptic down-East sense of humor and his long Yankee face honestly. He was born in 1863 in Detroit, Maine, in that portentous spring when Lee and Longstreet were probing across the Potomac into Pennsylvania and riding towards a rendezvous with fate at Gettysburg. His advent into the world in that season of destiny was a happenstance that left Prince with an avid amateur interest in the Civil War, an interest that took him again and again to the battlefields of that war in later life.

Walter Prince was the second son of a Maine farmer and his wife, descended in the eighth generation from Thomas Prince of Gloucester, England, who settled in Gloucester, Massachusetts, in 1649. His boyhood years were spent in the hard chores of a Maine farm and in a crude, backwoods one-room school.

His parents, however, were not only deeply religious but had cultural interests that once impelled his father to walk ten miles to borrow a copy of the *Works* of Josephus, and his mother introduced him to the writings of Victor Hugo Longfellow, and J. G. Holland. At the age of nine he and his sister were reading Shakespeare and studying the stars under the tutelage of their father, an amateur and enthusiastic astronomer.

In religion the Prince family was Methodist, and when Walter evinced an interest in the ministry as a career it was only natural that he should be sent to the Maine Wesleyan Seminary, from which he graduated in 1881. While at the seminary and for several years thereafter he supplied small Methodist churches in Maine; and in 1885 he married Lelia Madora Colman, an attractive young parishioner in the church at Newport. It was an excellent marriage but childless. Lelia was a staunch and loyal companion during the hard years of the Methodist ministry in Maine and the later more affluent but troublesome period in the Episcopal ministry. The adoption

Doris Fischer as their daughter after her cure by Prince was a boon to both the Princes and did much to tranquilize the later years of their marriage.

The Princes left Maine for New Haven and Yale after several hardscrabble years on Methodist circuits, and it was at Yale that Prince first became interested in the fields that were later to furnish him with the real meaning of his life—abnormal psychology and psychical research. Religion and history had been his chief concerns up to then, but by the time he received his Bachelor of Arts degree in 1896 his horizons had widened considerably.

He received a Bachelor of Divinity degree from Drew Seminary at Madison, New Jersey, in 1897, and when he took his doctorate at Yale in 1899 his thesis was on multiple personality. His work in the field of abnormal psychology in preparation for the Ph.D at Yale was to stand him in good stead when the most famous case of multiple personality in the whole history of abnormal psychology presented herself to him in Pittsburgh in 1910.

Prince had gained a sense of direction at Yale, but he still had not found himself. The university had given him a slight feeling of revulsion for the crudities of Maine Methodism, and a natural reverence for order, dignity, and authority was turning him towards the Protestant Episcopal Church.

Between the end of his career as a Methodist circuit-rider and his ordination as a priest of the Episcopal Church, he took several stop-gap positions that enabled him to earn a living and at the same time express his growing enthusiasm for Christian social service. He was Assistant Secretary of the Connecticut Temperance League, Assistant Secretary of the Connecticut Law and Order League, and Superintendent of the Brooklyn Society For the Prevention of Cruelty to Children.

It was the Emmanuel Movement that finally caused Prince to make the break with Methodism. The Emmanuel Movement offered to the evangelical idealist the enthusiasm and social zeal of Methodism, plus the healing emphasis and orderly liturgical procedures of a more urbane faith.

In 1904 Prince left the Methodist Church and was ordained a priest of the Protestant Episcopal Church. He was assigned to St. Ann's Church, Brooklyn, as Assistant Rector, and for the next twelve years served Episcopal churches in New York, Pittsburgh, and San Bernardino, California. In 1908 he joined the American Society for Psychical Research, but at this time his interest was more in the field of abnormal psychology than in psychics.

The restless Walter Prince thought that he had found himself when he became an Episcopal

priest, but he was mistaken. Not until his parish work at All Saints, Pittsburgh, introduced him to the "Sick Doris" whom he was to heal and who in a profound sense was to heal him, did he begin the work that was to give ultimate significance to his life.

The Doris Fischer Case

DR. PRINCE first came in contact with Doris Fischer in 1910. She was a stolid, heavy-set girl, rather unprepossessing in spite of a broad, pleasant face, an enigma to herself and to the other girls in All Saints Sunday School. She was a new arrival in Pittsburgh, lonely and unhappy, full of worry and tension, and quite unable to cope with her problems.

Doris was subject to chameleon-like changes of mood and expression and suffered from lapses of memory. There was no continuity, no integrity, to her personality. She came to Dr. Prince as a parishioner with a serious personality problem, and his approach to her was that of a physician of souls.

This physician of souls, however, was more than ordinarily equipped to diagnose and heal the problem that confronted him. His Ph.D thesis at Yale had been on multiple personality and he was thoroughly conversant with Dr. Morton Prince's technique of healing his famous multiple-personality patient, Sally Beauchamp.

Morton Prince had published his study of Sally Beauchamp in 1906, and the case was still fresh in the minds of all students of abnormal psychology. Moreover, Walter Prince was familiar with the work of Pierre Janet and the Nancy School of hypnotic therapy in France and with Janet's "Major Symptoms of Hysteria," a series of lectures delivered at Harvard in 1907 in which the brilliant French psychologist had set forth the basic principles of a science of the mind as then understood.

Doris Fischer could not have brought her problems to a man better qualified, intellectually and emotionally, to help her.

At first Walter Prince saw in Doris only a rather simple case of hysteria, a la Janet. But his attempts to deal with Doris merely as a victim of classical hysteria got nowhere and the more he studied her fluctuating moods the more he became convinced that here was no simple hysteria but something much more complicated. But even with his extensive background in abnormal psychology it took him some time to realize that "Doris" was a true case of multiple personality, rivaling that of the well-known Sally Beauchamp.

FOR three years Dr. Prince observed and treated Doris Fischer, meticulously recording the progress of the case even to the

most minute details. One by one he met and identified the different personalities that alternated in control of the girl's physical organism —the nuclear Doris, Sick Doris, Margaret, and Sleeping Margaret. In addition to these there were three other weaker and less completely formed personalities.

The nuclear Doris was a dutiful, affectionate, earnest girl who always tried to "do right." Margaret appeared as a juvenile imp of perhaps ten who had been revealed when Doris was three and was beaten by a drunken father. These two personalities alternated throughout the girl's childhood. At the age of sixteen, when Doris' mother died, Sick Doris, a woebegone, sad personality appeared; early in the course of the treatment by Dr. Prince a fourth personality emerged, a sort of an adult guardian angel known as Sleeping Margaret.

Dr. Morton Prince had used hypnosis in curing Sally Beauchamp, but Walter Prince used nothing but common sense and suggestion—with an undergirding of love—to heal Doris Fischer. In this he had the cooperation of Mrs. Prince. Their love for the girl finally led them to adopt her as their own daughter and giving her the name of Theodosia Brittia Prince.

As Prince saw the problem, there were in Doris Fischer two basic and complete personalities—Doris and Margaret. These did not appear as parts of one personality, but seemingly as coherent entities in their own right. Sick Doris, on the other hand, was less a complete personality than a bundle of unhappy moods. Sleeping Margaret, the most adult and integrated of the personalities, appeared as coordinator, counselor, and guardian angel—above the difficult struggle that raged among the other personalities, and destined to survive the reorganization initiated by Dr. Prince.

Two Waning Personalities

THE principal problem, as Dr. Prince saw it, was to eliminate Sick Doris and Margaret (as well as the three less complete personalities), while strengthening the nuclear Doris. Sick Doris was driven out by mistreating her whenever she appeared. For instance: Sick Doris liked to sew. Whenever she appeared, she was deprived of the opportunity to sew. Sewing was the "core" of Sick Doris, and this "mistreatment" gradually drove her out.

Margaret, on the other hand, was regressed back month by month and year by year until she talked baby talk and finally disappeared altogether. (Even after Margaret had gone, Dr. Prince kept her toys in a special drawer, just as one might the possessions of a normal child who had died.)

Sleeping Margaret, entirely compatible with the nuclear Doris and often quite helpful to her, was permitted to endure. In 1923 Dr. Gardner Murphy was introduced to both Doris and Sleeping Margaret at the home of the Princes in Montclair, New Jersey. He concluded that Sleeping Margaret was merely a "Doris on her good behavior, using her best wits."

The result of three years of intensive work by Dr. Prince on the Doris case was a pleasant, unified personality with a high degree of psychic sensitivity (she was later the subject of many experiments) who seemed more truly the creation of Dr. Prince and his wife than if she were born to them.

THE significance of the Doris case for the science of abnormal psychology is obvious. But what is its significance for psychical research?

Just this: in the Beauchamp case, Sally or "B-3" as Dr. Morton Prince called her, claimed to be a *spirit*. In the Doris case, Sleeping Margaret also claimed to be a spirit. Morton Prince himself rejected Sally's claim, but Dr. William McDougall, the noted psychologist, concluded that Sally was indeed a psychic entity and gave it as his opinion that the Beauchamp case showed clearly that "the normal personality consists of body and soul in interaction, the soul being not dependent upon the brain or other physical basis for its memory, but having the faculty of retaining and remembering among its other faculties." Moreover, he stated, such cases "went far to justify the belief in the survival of the human personality after the death of the body."

Dr. Prince faithfully recorded the claim of Sleeping Margaret to be a psychic entity, a "guardian spirit." But he did not claim that this was actually true. Was she? We do not know. Dr. Gardner Murphy, commenting on the case in 1935, said of it: "Perhaps in 1950 we shall understand. But in 1935 we do not understand."

We did not understand in 1950, and we do not understand in 1955. But it is certainly true, as Dr. Murphy says, that "in the meantime there is no document in all personality study more rewarding or illuminating than the record of the Doris case."

The healing of Doris did not immediately solve all of Prince's personal problems. Indeed, a bishop looking at the middle-aged minister's list of pastoral appointments and noting how briefly he stayed in any one job or place might have been pardoned for concluding that he had on his hands a restless misfit with a poor record as a shepherd of souls.

The truth was that Prince was interested in too many things, but

not enough interested in any one of them to make a career out of it. He was interested in history, in religion, in magic, in psychology, and (increasingly) in psychical research. He was a fair preacher, but found little to stimulate his lively and inquiring mind in the routine of the parish administrator. His principal ministerial interest was in counseling, but at that time counseling had not attained the status in the ministry that it now has.

The record does not say that his three-year-long preoccupation with the Doris Fischer case had anything to do with his rather abrupt departure from Pittsburgh for another Episcopal parish in San Bernardino, California, but the writer's knowledge of the likes and dislikes of church members and their sensitivity to a pastor's "outside" interests, makes this probable.

Dark Night of the Soul

AT any rate the Princes repaired to San Bernardino, and there Prince went through what St. John of the Cross has called "the dark night of the soul." He spoke movingly of it, many years later, to friends in Boston:

"As my fiftieth birthday was approaching, I realized that my soul was sick and that it was becoming sicker. I therefore determined that for one month I would perform an experiment with myself, conduct it as honestly and record it as carefully as any other of my experiments. This experiment should consist wholly in the direction of my thought. In recalling the past I would deliberately concentrate on all that was happiest and best and ignore the rest.

"In thinking of the present, poor and barren as my life appeared to me, I would fix my attention on whatever was bright and pleasant in it, and lay hold of every opportunity to make myself useful and agreeable to my fellow men. This seemed not unreasonable. It was my resolution in regard to the future which was absurd. And yet it was this which changed my whole destiny.

"In thinking of the future I determined to regard every high hope and worthy ambition I had ever entertained not merely as possible of attainment, but as actually on the way to perfect realization. As I recorded these fond dreams in my notebook I had to laugh at myself. Yet in looking back, all that I regret now is that I did not include more and aim higher. I should not expect you to believe what has come to me in the fulfillment of my heart's desire were not all these things recorded in every *Who's Who* in the world.

"There was one thing which I did not include—a very severe headache which incapacitated me for one or two days in each week. This I judged to be of organic or-

igin and out of the reach of thought. But therein I erred, for from the day I began my experiment until tonight I have had just one headache, and that one I brought on deliberately for experimental purposes. Nor did it require a month of experimentation. After eight days I knew that the experiment had succeeded and with it both my outer and my inner life began again."

From then on Prince's life had force and direction. He came back East to become Director of Psychotherapeutics at St. Marks-in-the-Bouwerie, New York, a position he held for two years. Previously he had met Dr. James H. Hyslop, President and Research Officer of the American Society for Psychical Research, when Dr. Hyslop had come to Pittsburgh to talk with him about the Doris case; he began working part-time as an assistant to Dr. Hyslop, and in 1917 he resigned from St. Marks to take a position as Assistant Research Officer of the American Society. When Hyslop died in 1920, Prince was named to succeed him as Research Officer, a position which he held until 1925.

Enter "Patience Worth"

IT was as Research Officer for the American Society that Prince came into contact with the second case with which his name would be indissolubly linked in the annals of psychical research, that of "Patience Worth." Patience was the alleged spirit of a seventeenth century Englishwoman, manifesting through the automatic writing of Mrs. John H. Curran, wife of the Immigration Commissioner of Missouri.

Beginning in 1913, Patience had poured a stream of communications through a ouija board operated by Mrs. Curran and by means of voice automatism. There had been epigrams, conversations, stories, poems, and allegories, all beautifully constructed and historically accurate. A newspaperman, Caspar Yost, had written a book about the case called *Patience Worth* and published by Henry Holt and Company in 1916, and Holt had also subsequently published two books that had allegedly come from Patience through Mrs. Curran.

It was a fantastic case, and Dr. Hyslop took a very dim view of it. Yost's book, he said, "will not stand a moment's scientific scrutiny." Moreover, said Hyslop, "notoriety and making a fortune out of the book were the primary influences acting on the parties concerned." A Washington University (St. Louis) psychologist who also studied the case, Dr. Charles E. Cory, dismissed it as another example of split or multiple personality. Patience, the professor said, was merely a "dissociated self" and her claim to be the discarnate spirit

of an Englishwoman of the seventeenth century was "an illusion."

Since Prince was a born controversialist, it is probable that these eminently respectable dissenting opinions whetted his appetite for the case. At any rate he spent a good ten months investigating Mrs. Curran, and took gentle but firm issue with both Dr. Hyslop and Professor Cory.

Hyslop, he said, was "a little too ready to listen to unverified assertions of other and inimical persons." He added: "I have never investigated a case that seemed more free from concealment and indirection." As for Professor Cory's argument that Patience was a dissociated self of Mrs. Curran, he observed that "no secondary personality had demonstrated a facile creative power amounting to genius." He concluded:

"For ten months my time has been mostly devoted to the study of this case by all the methods possible for me to employ. No single discovered datum has been omitted, no clue or hint from any source neglected. It is not possible for any fact that shall come to light to disconcert me, since I am not wedded to any theory.

"Once again, I invoke the whole world to tell what it knows of Mrs. Curran. If there should be reason I will retreat as cheerfully as I have advanced, but, after the arduous and unremitting labor now drawn to a close, I am not sanguine of having the opportunity to retreat from or to modify this proposition: *Either our concept of what we call the subconscious must be radically altered, so as to include potencies of which we hitherto have had no knowledge, or else some cause operating through but not originating in, the subconsciousness of Mrs. Curran must be acknowledged.*"

"I be a-tickle . . ."

IN the brilliant analysis of the case, entitled *The Case of Patience Worth,* which was published by the Boston Society for Psychic Research in 1926, Prince could not conclude without that wry touch so dear to the Yankee heart. He quotes "Patience" as stating, after Dr. Cory's criticism of the case appeared in a psychological publication:

"Whist ye, I be a-tickle. It be such a queerish task for to sit aside the day and see man strut forth with his barb o' learning and plunge it at the breast o' God's wisdom, swaggerin' hence with a chucklin' o' satisfaction, without lookin' ahind for to see be it a kill!"

"This," says Prince in a footnote, "is quoted merely for the humor of it."

In 1925, Prince resigned from the American Society to become the Executive and Research Offi-

cer of the newly-formed Boston Society for Psychic Research. The situation within the American Society had become "intolerable," according to Prince's friends, although just what made it "intolerable" was not vouchsafed.

There is some evidence that a goodly number of the members of the American Society also found it "intolerable," which is not surprising when Prince's frankness and relish for controversy are considered. Though basically a kindly man, he was never quick with that soft answer which, the scripture assures us, turns away wrath.

At any rate New York's loss was Boston's gain and a gain for the whole field of psychical research as well, for it was during his nine years with the Boston Society that Walter Prince, over sixty years of age, arrived at the full realization of all his great intellectual capacities.

The nine years with the Boston Society were years of travel, investigation, and publication that were to make Prince the most widely-known and respected psychist of his day. He traveled to Mexico to investigate the psychometry of Dr. Gustave Pagenstecher's famous hynotic subject, Señora Maria Reyes de Z.; to Germany to sit with the mediums Frau Silbert and Rudi Schneider; to Poland to expose the fraudulent medium Jan Guzik; and back to Boston to play an important part in the controversy over the medium "Margery."

Prince served a term (1930-1931) as president of the Society for Psychical Research, London. He wrote and published four long books and collaborated on another, and turned out many magazine articles and book reviews.

His books—*The Psychic in the House, The Case of Patience Worth, Noted Witnesses For Psychic Occurrences,* and *The Enchanted Boundary* were to take their places with the two-volume report of the Doris case which appeared in Volumes 9 and 10 of the American Society *Proceedings* as modern classics comparable with Frederic W. H. Myer's *The Human Personality and its Survival of Bodily Death* and the Myers-Gurney-Podmore work *Phantasms of the Living.* Prince himself was acclaimed as a researcher of the genus of Myers, Hyslop, and Richard Hodgson.

Devastating Fussbudget

IN his later years, Prince's hearing was impaired, and while this was hard on those conversing or arguing with him, it enabled him to pretend more deafness than actually existed and so to avoid questions on which he did not wish to comment. He took to smoking cigars late in life, and many a visitor to his office behind the Boston Public Library took away a delight-

ful picture of a bright-eyed, sardonically-humorous old Yankee ("fussbudgety," Fulton Oursler called him) with cigar ashes drifting unheeded down his vest while he commented devastatingly and accurately on some recent foolishness.

Prince was the scourge of the fraudulent medium. He knew all the tricks of the magicians, being himself a member of the American Society of Magicians. He disconcerted the German enthusiasts for Rudi Schneider and Frau Silbert, the Polish advocates of Jan Guzik, and the American *afficionados* of "Margery" by his calm but thorough investigations of the phenomena of these mediums and his polite but complete rejection of all materialization.

But he also was impressed by phenomena of mental mediumship and by the many hundreds of examples of spontaneous psi occurrences, as well as by the scientific experiments conducted by Dr. J. B. Rhine at Duke University.

After the death of Lelia Prince, Theodosia (Doris) took care of the "fussbudget" until that early August day in 1934 when he passed on to another and perhaps more fruitful field for his research.

The old Maine parson has been gone for twenty years, and no one has come to take his place.

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SLEEP, THE BROTHER OF DEATH

by Margot Klausner-Brandstatter

What is Sleep? This question has been asked by man ever since he became conscious of his existence and action. Here is an up-to-date answer

THE strange phrase asserting the brotherhood between sleep and death originated in the grandest period of Greek culture. It was Plato who later said: "The soul experiences in death what it goes through at the time of great mysteries."

Let us try to understand what the ancients meant by these statements. The first comment, "Sleep is the brother of death," appears simple. If one reads or listens only superficially, it seems to mean that man's consciousness is interrupted in sleep as it is in death; and this would be the brotherly bond between the two. But even Shakespeare permits Hamlet to say in his monologue, "To be or not to be":

To die, to sleep;
no more; and, by a sleep to say
we end the heartache
and the thousand natural shocks
that flesh is heir to. . . .
To sleep; perchance to dream;
ay, there's the rub;
for in that sleep of death what
dreams may come,
when we have shuffled off this
mortal coil. . . .

Three hundred years after Shakespeare, Sigmund Freud published his study of dreams in which he made clear that the subconscious, as he called it, continues its own existence during sleep and communicates its content to the conscious by means of dreams.

After closer understanding of psychoanalysis, as well as of religious mysticism, the old phrase of a brother-relationship between sleep and death may be viewed as follows: The conscious continues its existence even in the two existing forms of sleep and death, where the concepts "conscious" and "subconscious" are used alternately.

SURVIVAL of the human soul is a concept held by many ancient peoples and taught by most

religions. Proof of survival is one of the deep concerns of the modern study of parapsychology. This concept would assume that the soul or consciousness has its own body, of delicate material, which does not die simultaneously with the rough material that makes up the visible body.

This is, I am tempted to say, the physical basis of the immortality hypothesis. This assumption of the existence of a special soul-body is not only traditional. The soul-body is actually experienced in our own time, and quite consciously, by hundreds and possibly thousands of human beings. Hundreds of thousands have experienced the same soul-body phenomena in their dreams of flight; they just do not know how to interpret it. This is the weightless flight followed by a fall which precedes awakening.

It is the aim of every yogi by means of breathing technique, special body positions and meditations, to separate the two bodies that he possesses from each other. In French this happening is known as dedoublement, in English as projection, excursion, or ESP traveling. The material that makes up the vehicle of the soul must be extremely delicate and is to be observed only by a clairvoyant—at times at the moment of death, when a very fine type of fog appears to emanate through the top of the skull (the place where, in a new-born child, the bones have not yet grown together); or, in the case of projection, when a similar emanation appears to separate from the body, usually in the area of the solar plexus. In the case of projection, while the person is alive and breathing, the projected second body remains, according to the testimony of clairvoyants, linked to the visible human body by a thin sort of silver cord.

Tradition tells us that this separation of the two bodies takes place unknowingly at the time of sleep. It can be created artificially by narcosis or hypnosis. In the case of epilepsy, dedoublement takes on the form of illness. But it is experienced knowingly in many other cases without the individual always completely clear concerning the conditions that prevail. In Greek, the concept of *extasis* was propounded, which may be translated as "stepping out of one's self"; in Hebrew, the same condition is called *lazeth min hakelim,* which means "stepping out of one's vessel." Thus the ancients knew very well that every strong heightening of feeling, positive-creative as well as negative-destructive, brings with it a different condition of consciousness.

Two Separate "Bodies"

IF one recognizes the hypothesis of two different "bodies," all

events connected with this become very easily understood. At the moment, for instance, when the second body separates itself from the physical body, if only slightly, it gains very important capabilities; its matter becomes permeable, it can see or feel beyond the dimensions of our normal five senses. In this condition, it can absorb more of the world's character than usual. As a rule we refer to this inspiring condition as intuition. Such intuition may come of a daydream, a real dream, a sudden impression, or through seeing and hearing outside the normal senses. These impressions are brought back to the physical body by the second body as an enriching experience that is then incorporated into the normal day's events.

This vision precedes all our creations. Thus our prophets of old once heard and spoke; thus Moses received the Ten Commandments and then transcribed them, and thus Michelangelo first experienced and then created in stone or in paint the visions that he saw, and thus Beethoven first heard, then composed.

It seems to me that the capacities of this second body which may step out and back into our physical body are in reality much more extensive and much more meaningful than I have been able to suggest in the preceding sentences. The strange language of dream has been a subject of inquiry, not only since Freud but since the explanation of dreams attempted by the Chaldeans, Egyptians and Semites. It is much more a language of images than of words and, therefore, has remained both international and unchanged by the passing of time. This language of images has its own laws, and its relationship to usual images of everyday life is similar to that of shorthand to longhand. This language uses abbreviations, transitions, and contractions which to shorthand specialists are quite capable of comprehension but which are not so easily understood by the average person. I speak, of course, of the symbolism of dreams.

Pictures, Symbols, Words

IN this connection we should remind ourselves of the traditions of the great clairvoyants. Whenever they entered areas that are not recognized by our five senses, these ancients stated that every thought became an image formed by a consciousness lacking in physical embodiment; that is to say, it was formed in a manner which we are not able to recognize with our five senses. But these images apparently exist in vast number. Annie Besant says in *The Ancient Wisdom*:

"On the astral plane . . . life is far more active and forms much more plastic than in our physical

world. The astral matter has that characteristic particularity of taking shape instantaneously under the impulse of mental vibrations. It continually responds to the vibrations of thought, feeling or desire, so that forms appear spontaneously under the impulse of mental vibrations. It continually responds to the vibrations of thought, feeling or desire, so that forms appear spontaneously under the impulse of these forces." These images, or words and thoughts written in a picture language, are not of the sort that painters paint or our motion picture producers put on film, but are series of images filled with that shorthand symbolism which only those in the know are able to understand.

In sleep as well as in death, the vehicle of consciousness detaches itself from the physical body in its real substance which our tools of measurement cannot assay. In this condition, or during a condition of ecstasy, the vehicle that is our soul translates its thoughts, wishes and experiences into a motion picture: that is normal experience. This picture is interwoven with symbols; and words as we use them in conversation take up only negligible space within this framework.

In our sleep, in vision and ecstasy, all these images are actually created outside our bodies. Thought, feeling, experiences, or wish—all of them become image. The same is said in all reports that are alleged to come from beyond the grave: in such a so-called astral existence every wish, every thought, every memory becomes a living form and image composed of matter which we are incapable of defining further.

Intuition and the Artist

IT is an old optical law that the eye cannot recognize a picture that is located directly in front of the eyeball or even directly inside the eye. Picture becomes picture only at a certain distance from the retina; only then can the mirror optic of the eye begin its function. Let me repeat that the dream image is the experienced word, wish or thought, expressed in the language of the soul-body. This soul-body is capable of thinking only in images and symbols. Simultaneously with the thought, and quite automatically, a lifelike image is created. Distance from the body makes it possible for the picture to become visible. If no dedoublement occurs during sleep, and that is often the case, consciousness within the physical body has no chance of creating images, and that is when we simply do not dream.

It is with this that a new spotlight is thrown on the relationship between the "world-beyond" dream, and art. Thus during the

ecstasy of vision or audition, word, image, thought or melody becomes a living thing, and in our world of experience is translated into matter in the form of musical notes, letters, colors, or the marble of the sculptor. The emotions of great intuitive humans which are thus translated into matter have the same or even greater life expectancy than living beings. Even political, scientific and religious visions become alive and eternalized if they are born of the creative activity that finds its highest point in a certain emotional activity.

Permit me once again to find a simile for this development. Out of effort, study, desire and love for an object—and its control—under normal consciousness develops an aim (let us call it a flower) which is fructified through spiritual and emotional enlightenment (as the flower is fructified by the butterfly). Through this link, the fruit is developed which may be enjoyed by those who consume it. In this instance, conscious action and unconscious living alternate; and then again conscious creation may be observed which is responsible for works of art and of the spirit as well as for the inventions of mankind. This is the adequate progress of spiritual production. In dream, however, the picture that develops, undesired and unconsciously, remains unutilized—except for its rare utilization in dream analysis or as a preview of real events.

Telepathy and Dreams

WHAT happens to the images, melodies, theories and realizations that may develop as thoughts within the consciousness in "a world beyond," we do not know for sure. Probably they are used further as "building blocks"; probably these "other worldly" images, melodies, and thoughts are mixed with those which the living create in moments of ecstasy and intuition; they receive, like radio or television receivers, the vibrations of the cosmos whose impulses they are able to translate into thoughts, pictures and sounds through the use of the mechanism that is part of the human person.

Should the hypothesis of dedoublement, cited above, be accepted, the phenomena of all precognitive clairvoyant and telepathic dreams would be solved. The frequently-reported cases in which one person "dreams" the death of another who is far away may be explained by the theory that the detached second body has the ability to receive the voice or image of the dying with relative ease, so long as he is close to the vibrations of the dying one's soul.

Similarly, telepathic phenomena that are now reported by some psychoanalysts of their patients would

be understandable. The conditions of analysis are conducive to telepathic communication. Particularly during individual visits, the patient—by means of his intensive concern with his subconscious—is lifted out of his usual conscious condition. In this half-ecstasy, (which is well known to everyone who has been under analysis), it is of course very easy to read the unconscious feelings of the analyst. But the analyst too is brought into a changed condition of consciousness, which in turn enables him to grasp much of his patient's thoughts telepathically.

Freud in his study of dreams cites a famous antique example of a precognitive dream which simultaneously was the expression of a wish. Alexander the Great, during the attack on Tyros, saw a dancing satyr. His dream explainer said quite rightly that the word satyr should be divided into two words, namely Sa Tyros, meaning "Your Tyros"—or Tyros will be yours, you will conquer it. Thus, in the special dream condition, the soul is capable of accepting the synchronism of events, uninhibited by the usual limitations of conscious knowledge which excludes long-forgotten and future events, and may merely express desires.

The Cosmic View of Man

POSSIBLY in the future it will become general practice to keep dreams much more clearly in memory or to refresh such memories much more thoroughly than heretofore; because it is surely possible to use dreams to accomplish much wider insight—not only, as heretofore, to open the realm of the so-called unconscious. Referring once again to the previously-cited Plato statement that "The soul experiences in death what it goes through in the great mysteries," we might simply add that the priests of these ancient mysteries were able to create a projection of the soul after extensive and carefully calculated preparations by means of hypnosis or waking doublement, similar to that of the yogis. In this hypnotic trance condition, it is possible even today to give the consciousness orders under experimental hypnosis. The consciousness becomes capable of seeing figures and objects that are far away in a clairvoyant manner; and it can cover cosmic distances such as going the way of death and then returning to life.

The cosmic view of modern man, as it is now being reshaped, must include a new understanding of the creation of the dream—the development of an image outside our physical bodies, together with the conscious experience of what we today know as projection and what at other times and in ancient religions was known by other names.

BOOKS IN REVIEW

by Gerald Heard

Mr. Heard's review ranges from a consideration of the satanic to the current boom in self-help books that touch areas of psychic research

THE Devil is the very mischief. Even theologians recognize that The Prince of Deceivers, Lucifer the Supreme Illusionist, is always stealing the play by doubling the parts. The big problem of personal evil is by theodicy generally divided by expert arguers (if not by expert researchers) into two species or genera—the demonic and the diabolic. Possession by a demon may range from a genius for titanic activity (and indeed, if we choose to retreat to classical Greek, to the demon who counseled Socrates always to abstain!) to the puckish manifestations of the poltergeistic practical joker. And then of course there is Satan and satanism.

Semantics helps us down the shore and into the shallows. The Devil, of course, is the accuser, yes, and more precisely the slanderer: though the slander is not the poison tongue of the smear campaigner but the case of the advocate who seeks to have souls condemned, by citing their past earthly lives before the heavenly tribunal. And Satan is the same—the adversary that must be answered or in default we go to Hell.

Obviously, the ultimate basis for all such definitions must be Dualism. As soon as there arises the concept of the one omnipotent, omniscient, omnibenevolent, then Evil can have no objective reality in such a vast frame of reference. The bad, the wrong, the wicked, these are subjective notions of men, of men subject to illusions, hallucinations, deliria. We don't like to be told that. It would take the fight out of Life. It would open the door to antinomianism. If The One Without a Second is no more partial to good than to evil, what becomes of "Thy will be done on earth as it is in heaven"? "God's in His heaven, all's right with the world," trills the innocent Pippa of nineteenth century, softboiled Browning; but the

hardboiled twentieth century has rechristened her Pollyanna, and maintains "The One" is merely our need for unity projected on the void of chaos.

Satan's Mask

THE problem of evil remains, however, because no one can deny that it is both practical and pressing. We must expect to find ourselves left with Dualism (however philosophically declassé) until we know of some way whereby people may not only believe that Oneness must be true but know it, experience it. One of the problems that arise from the fact that hardly anyone knows how to know Oneness is illustrated by *The Mask of Satan* by Marsha Lavonda (Exposition Press, New York, $3.75). The bookcover must be vexing to the authoress for it shows a profile of that degenerate Pan which is now the pantomime mask for Satan, making it more absurd by adding warts to its nose and cheek.

The book itself is deadly serious. The reader is taken through the gamut of the ghostly, as the heroine, from the age of fifteen on, has experiences which most psychical researchers would certainly envy. However, the purpose of the novel is to show that all this spread of psychic phenomena is solely devised by Lucifer to lure unwary sensitives into Hell. It is odd how little discrimination publishers seem to show in the journals to which they send their products for review. They must wish them to be commended—or attractively denounced. But a moment's investigation (and printing houses are surely acquainted with their own trade and its channels of possible distribution) would have shown that TOMORROW does not believe that all psychic phenomena are symptoms of satanic malignancy. The task of the researcher would be far simpler were the evidence so simply consistent and so frankly forthcoming.

Psychical research began with an open mind and it has tried, not unsuccessfully, to retain it. That makes its work far duller than the man in the street or the woman at the typewriter generally believes it to be. No science, however, can dictate to its material whether it shall be startling or humdrum. Indeed, the three basic tests of a good researcher are (i) how small and insignificant is the area in which you can retain sustained interest; (ii) how long can you keep your mind in suspense, refusing to close on an exclusive conclusion; and (iii) how freely can you abandon a hypothesis against which the balance of evidence has gone?

Psychical research has had as the background of its subject in the West the traditional Judeo-Christian conviction that it was

iabolic. This explanation, how-ver, even to many of the highest uthorities and experts in the atholic camp, never quite seemed o cover all the evidence. That ither angelic or demonic activity as at work was made difficult of cceptance by the sheer stupidity nd silliness of much of the phe-omena. That, of course, does not ake it less interesting to the rained researcher. Einstein has aid that even in advanced physics profoundly new idea at the start lways appears ridiculous. We now that jokes even among hu-ans do not circulate widely. One an's humor (the word humor ows it) is another's banality. But ow then judge the worth of data here it seems absurd? The an-wer to that is the foundation of ll pure research.

Evil Intelligent?

NATURAL science started when men were prepared to enter-ain evidence, to collect data, to ccumulate facts just because these ings were true, these incidents appened, these events were wit-essed. The patient collector of nomalies is the new mutator of fresh science just as much as the lood of the martyrs is the seed f the Church. When the "curioso" banished from the ranks of re-arch, science drifts close to the ndlocked bay of scholasticism here data, however well-verified, is rejected because it does not fit in with the current hypothesis now deified as Law. Because one entertains evidence which appears grotesque, that is quite other from saying the grotesque and silly are subtle snares of Satan.

The principle of evil has always —in the West—been thought of as an outstanding intelligence whose supreme endowment made him able to be jealous of God. Considering how simple and efficacious are the lures of that very ambition "by which the angels fell," Lucifer, as many have remarked, certainly need not waste his time in the circuitous entrapment of souls by teaching them how to make a table turn. We should remember that Innocent III, the Pope who raised the claims and the powers of the Papacy to an unparalled height, the Pontiff who took the crown from John of England (who had to sue on his knees for its restoration at the hands of the Papal Legate); this resolute and masterly cleric, who exercised by spiritual coercion such control over capable men of pitiless violence, himself consulted a necromancer when he felt it wise to gain psychic information.

That "universal Doctor of the Church," as the last Pope named St. John of the Cross, teaches that psychic instruction can and does come from three, not two, sources. God and the Devil do not, accord-

ing to this, one of the greatest masters of spirituality, exhaust the possibilities. Unknown powers in ourselves, he tells us, can and do function at times, giving us information unknown to our ordinary mind, information that seems as though from another person and often beyond our powers. But not to be treated as infallible because not inspired. Yes, we must always be reminding ourselves that the cosmos can count above two. Our logic is learning to avoid the crude simplicities of "either—or," "wrong or right," "true or false."

But how hard Dualism dies! That incomparable popularizer of philosophy William James tried to win us to Pluralism with little or no success. There is not a walk of life where it has gained adherents. Politics has abandoned Proportional Representation with its multi-party system devised to give every section of public opinion representation in Congress, and clings to the two-party system of power-holders and critics, opposition and government, the "Ins" and the "Outs." The American Medical Association, perhaps the most powerful body in the state, divides medicine into the "qualified" and the "unqualified." And in this our present illustration of the Dualistic theme, the Devil, we come across another book on him, *The Devil's Defense,* by F. M. Varley (Exposition Press, New York, $3.50) in this case favorable and ingenious, but still tied to our Western pre-psychological frame of reference. God and the Devil are both necessary. Such a thesis may be symptomatic that a change of theological weather could be coming over the West and its retarded climate of Dualism tending toward a more genial condition.

Eastern Meditation

IT is then with some hope that a reader picks up a book by a Western religious scholar, K. L. Reichelt, bearing the attractive title *Meditation and Piety in the Far East* (Harper & Brothers, New York, $3.00). The author has studied Confucianism, Chinese Buddhism and Taoism and lived among their practitioners. He is prepared to allow that their spiritual exercises do make a difference. This study is a remarkable symptom of a growing realization among missionaries—for such has been the author's profession—that it is necessary to understand the standpoint and indeed the elevation of those whom one would convert. He grants that these other faiths did receive general revelation but not the special revelation granted only to Christians. The reader puts the book down again. It is honest, devoted, scholarly. But here is a mind as "foregonely closed" as was the brilliant intellect and generous spirit of Fran-

ois de Sales when he debated vith a Protestant.

Certainly psychical research and psychiatry both now know and can show that debate and argument never can overcome deep emotional loyalties. With the clearest of consciences, men of real scholarship can and do advocate Marxian materialism, ultra-montane Catholicism, Greek Orthodoxy, Islam and a dozen other exclusive creeds. Can this tragic absurdity ever end? Perhaps traditional faiths have too much vested interest in the past ever to be free to use fully contemporary knowledge. One turns to another volume, *Creative Realism,* by Rolf Alexander (Pageant Press, New York, $5.00). It may be hopeful. Why? Well, of course, the title, though t is not traditional, does in a way 'date." And the subtitle makes the reader doubly sure. "A new way of winning." On the jacket the word "new" is printed in red: "a method of winning" in white, all on a black background forked with white lightning. And the key title *Creative Realism* in white capital letters appears on the red opening page. This naturally indicates sympathy with our prejudices and indeed suspicions. "Ways of winning" are the multiform delta channels nto which, in our day, the great pate-stream of New Thought has divided as it makes its way to the ea level of those established orthodoxies that circulate but do not explore.

Creative Realism, however, does not seem headed for the ordinary success of the "be a success" book. There is something new about it. The back-of-the-jacket illustrations create meteorological mystification if not shock. They show cloud clearing from specific portions of a skyscape. We are told this cloud area was ten miles away and was cleared in six minutes by Dr. Alexander's directed thought. This is surely leagues away from the ground-level objectives of making friends and influencing people through never forgetting each one's given name. But when we settle down to the text, what may be called a sedation shock is next administered. The main body of the book, chapter after chapter, consists of mental exercises.

In a Kinsey Age

WE are told that Dr. Alexander took his medical degree at Prague, postgraduate medical work at other universities, then six months with "Guardjieff" (sic), after which Yoga studies in India and a year in a lamasery near Shigatze. His first book *The Doctor Alone Can't Cure You* opened the way. Now with *Creative Realism* we are taken beyond cure or even prevention. Yes, the book is in the tradition of New Thought. It comes under the category, "It

is mind that matters." But it has about it a certain drive and definiteness which late New Thought today generally lacks.

It is the reverse of those shimmering schools that preach relaxation and letting the cosmos cradle you along. One wonders how many people, even for the sake of being able to clear the sky (and prove, by making a precarious picnic a success, that mind controls matter) would go through the mind-training this book describes. But probably the most awkward obstacle to a Kinsey Age adopting such a disciple is not merely the persistence it would require but its restraint. Dr. Alexander teaches the necessity of a close control with which all students of Yoga are familiar but which most young Americans (and their medical advisors) unless loyally attached to some traditional communion regard not merely as unrequired but unhealthy.

And yet this book (and this may be its most significant feature) is Canadian. Dr. Alexander has already made a very distinct impression on that great Northern frontier along which Western democratic man moves up into ever more strenuous latitudes. Perhaps the social historian of the free societies will see in the upper half of the twentieth century the reorientation of the old pioneer slogan, "Go West, young man." Toynbee has thought that the challenge of the environment is too severe in the great Canadian arc. And yet nothing seems more certain, when we look at the geologic past, than that Life has shown its greatest originality of growth when Nature's challenge has been most harsh.

Was it not the Ice Age that compelled a hominid to decide to become a full fire-wielding man? And, when we look at the history of civilization, do we not see that it is in cultures which have on one side a somewhat blasé sophistication and on the other raw nature, that there springs up a new temper of creativity? This book and its author may then be highly symptomatic and more for what they are than for what they say. Canada, granted by destiny such fabulous mineral wealth and giant power (water power, in time to be added to by atom power), already has sure promise of that surplus of means which drives us on to ask for higher ends. When man attains full "know-how" he finds himself compelled to ask himself the "know why." The solution of the economic problem exposes the psychological enigma.

Northern Phenomena

NOR in the past has this vast area proved a barren land for the psychical researcher. Any student of the subject remembers the

sustained work carried on under admirable control conditions in Winnipeg with a number of mediums. The flashlight photographs taken of the phenomena certainly suggested that that great wheat center had other than economic possibilities.

Northern lands and arctic conditions may indeed favor psychic faculties. Leaving aside icy Tibet's traditional association with what the West calls magic, in northernmost Europe the Lapps were dreaded by their southern neighbors the Swedes and Norse. The fighting Nordic stood in fear of the Lapland wizard. And, through the Scandinavian folk tales, sagas and fairy stories, the Finnish sorcerers strike cold terror into the hearts of men who "drunk delight of battle with their peers" and found exhilaration sailing an open boat through the Biscay Bay or up to Greenland.

When psychical research is so well established and endowed that it can plan a wide coordinated periphery of research, most investigators now know that we must attempt to discover what human types are most likely to be carriers of extrasensory faculties. Research into the mental conditions produced by mescal and lysergic acid seem to show that niacin checks such conditions. The studies of the brothers Jaensch at Marbourg University indicated that calcium

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modification, through its effect on the parathyroids, plays an essential part in the manifestation of the faculty for that type of visionary experience called eidetic imagery.

As long as modern Western man was content to think that the only way of contacting the only reality was by critical analysis of sense data yielded by what was assumed to be an objective external world, visions were nonsense and the means that made them possible were morbid. But now that such classic studies as Henri Poincare's *Science and Hypothesis* and Jacques Hadamaard's *The Psychology of Invention in the Mathematical Field* have made us familiar with the methods and power of integral thought, we certainly need to examine those means and techniques whereby the focal length of consciousness can be shifted.

And if we study the types of mankind who are most likely to possess this capacity to shift consciousness: if we add to this study —as we must—a knowledge of their diet, disciplines and medicine: then, too, we should also chart and evaluate their habitat.

The extreme northern lands we might expect to be so austere and rugged as to produce a type of mind severely practical and toughly indifferent to the unseen, the immaterial, the non-sensory. But this, as a matter of fact, is not so. We have mentioned above the reputation for the uncanny awarded by their southern neighbors to the Lapps and the Finns. The Eskimos also have a folklore rich in weird practices and beliefs. And many Canadian Indian tribes have legends (such as the Wendigo) that are intensely charged with the authentic Panic terror.

South of "Arctic Hysteria"

BUT what is even more interesting (for it may throw some light on habitat as one of the sources of psychic activity) is the fact that our own comparatively southern and temperate stocks if they are transplanted to the far north may experience a strange mental alteration. "Arctic hysteria" is the specific name given to this nervous stress. A number of explanations are current. At first it was diagnosed as being due to the strain caused by so radical an alteration in the familiar traditional cycle of night and day. The nightless summer succeeded by the dayless winter, months of day-disturbed sleep succeeded by months of night-eclipsed waking, must render subconsciously disturbed those people who have been all their lives accustomed to a far gentler oscillation.

Maybe that is a factor. But another, more obscure and possibly more powerful influence has been detected. Arctic hysteria may be due to the intense cosmic radiation that comes in with increased force at the Poles. The earth is a giant magnet, as guessed by Gilbert, physician to Elizabeth I of England and one of the first electricians. Certainly a number of explorers—for example the climate researcher Courthold who some twenty-five years ago had himself temporarily marooned on the Greenland Ice Cap for a long spell—did experience strange sensations. The electric lighting in his snow covered dugout failed and he was for a number of days in complete darkness.

He reported afterwards that he had been alerted and indeed amazed by a strange rushing sound that seemed to be enveloping everything. This of course tallies with the Wendigo Canadian Indians' panic-terror-sound, which is said if heard to drive the hearer to a mad flight which ends in death. Can it be that in the uncanny stillness and unnatural darkness of the arctic night, the nervous system exposed to intense short wave radiation suddenly becomes sufficiently sensitized to ren-

er the vibration as a terrifying ound?

A. de Riencourt in his description of Tibet in *Roof of the World* Rinehart and Co., New York, 950), explains that the lama orchestras are played specifically to roduce not ear-soothing harmonies but, on the contrary, bone and land disturbing vibrations, to jar s from that fixated attention to hat construct we call the objective vorld. That the body can suddenly nd freakishly transmit "sounds" o which it is normally insensitive as been repeatedly indicated vhen people with metal fillings in heir teeth have suddenly found hat they could hear without any nstrument a radio concert.

THE interest of these anomalies for the psychical researcher is wofold. In the first place they nay make a bridge between the physical and the psychical. We nay discover both the places where are frequencies are more common nd so psychic experiences easier to attain (seers have generally shown a preference for peaks) and also instruments which may magnify such frequencies. Secondly, and certainly quite as important, by taking this scientific approach from ultra physics to a new psycho-physiology we may overcome the emotional stress, the panic awakened in the unprepared and timid by a sudden manifestation of the world not as inert matter but intense force.

Those prepared for the mescal experience find it marvelously exhilarating. Those unprepared are often dismayed. Yet the experience appears to be always the same. To land therefore back in Canada: we may be hopeful that that huge land, strenuous, rugged and rich, is not only the storehouse of fabulous minerals but the area where strangely powerful cosmic radiations may be experienced; and Canadians that mixture of the staunchly practical and the pioneering experimental which psychical research demands.

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"PSYCHO-GRAPHOLOGY"— THE SCHERMANN CASE

by Arthur D. Heller

A sedate Viennese professor, trapped by his friends into an encounter with Raphael Schermann, eventually admitted contact "from brain to brain"

FOR quite a few years, roughly from 1914 to 1930, the name Raphael Schermann was a household word not only in Vienna but almost in the whole of Central Europe. Schermann was of unassuming exterior, rather small in stature and slightly on the stout side. His hair was fair with some grey strains and, apart from the mere shadow of a moustache, he was clean-shaven. He looked dignified, but quite ordinary; and yet, he was in the possession of an extraordinary gift, a power, which was probably unique. He was, what is called a "psycho-graphologist."

Graphology is an art and a science and, although it has not as yet been fully recognized by well-established scientific authorities, an increasing number of psychologists and psychiatrists pay due attention to the handwriting of their patients, and even some very realistically thinking industrialists would not employ anybody in a responsible position unless the graphologist has given a favorable estimation of the personality of the prospective employee.

Schermann was not a graphologist. He did not study the peculiarities of the handwriting of persons about whom he was asked to give a character evaluation. He did not look at letters from the standpoint of systematic graphology. It did not mean anything to him whether the handwriting consisted of small or large characters; whether the slings and loops were long or short, wide or narrow; he was not even concerned with the oddities of signatures. He was in no need to spend many hours with the analysis of any handwriting. He just took a letter—sometimes only an addressed envelope—into

his hand, kept it there for a while, closed his eyes, meditated apparently for some seconds; he then described, minutely and often accurately the appearance of the writer, his main characteristics, events concerning his past, and often enough referred to happenings which apparently still lay in the future.

The Café Trap

WHILE still a student of medicine at Prague University, I had the good fortune to get acquainted with Prof. Oskar Fischer who was first assistant to the well-known professor of neurology and psychiatry, Dr. Arnold Pick. Both—the chief of the clinic and his assistant—studied the human mind diligently and with enthusiasm; it was Pick, by the way, my teacher in psychiatry and neurology, whose name became world famous as that of the discoverer of "Pick's Disease." No wonder that this outstanding scientist influenced Fischer to a remarkable extent, so that the latter devoted most of his time to the study of finer parts of the human brain. For hours on end he would sit before a microscope and look at the fine cuttings he had made. Fischer also was a great lover of music, an excellent cello player, an expert on symphonies, sonatas, and opera.

For professional and private reasons, Fischer often visited Vienna, particularly during the First World War. On some of these occasions, two friends mentioned the name of Raphael Schermann. It was the Viennese editor, Julius Sachs, and Director T. who asked Fischer to set aside his purely materialistic outlook, to see Schermann and study his puzzling accomplishments. Fischer refused and said that he did not believe in such rubbish which amounted almost to the "supernatural." He knew of Schermann, he admitted, but called his achievements either a matter of fraud or coincidence; at the best, Fischer added, it was self-deception.

But his two friends were as obstinate as the professor. On his next visit to the capital of the Austro-Hungarian Empire, Mr. Sachs telephoned Prof. Fischer at his hotel, and asked him to meet him and Director T. at a well-known Viennese café. Fischer had not the remotest suspicion of being trapped by his friends and easily agreed to the meeting.

WHEN he arrived, the two friends were sitting at a table somewhat remote from the center of the café, and with them was another man. When this stranger was introduced, Fischer hardly noticed the name which, not inadvertently, was rather mumbled. Over the usual cups of coffee they discussed small matters

until, suddenly, Sachs addressed the professor and spoke about as follows:

"Oskar, this is the famous Mr. Raphael Schermann. We hope you have some letters with you, so that you can see here and now what is the matter with psycho-graphology."

Fischer was annoyed and said had he known of this trap he would not have come to the café. However, he did take a letter from his wallet and placed it before Schermann so that he could not see the signature. But there seemed no need for this precaution. Schermann hardly looked at the letter. He touched it with the fingers of his right hand, closed his eyes, meditated for a few seconds and said in effect:

"I cannot tell you much about this gentleman, but a gentleman he definitely is. He is noble and generous, of extremely good upbringing and education. However, he has some peculiarities. He wears a pince-nez on a thin, probably golden, chain. When he speaks he moves the pince-nez with his hand from the back of his nose forward, and then backward again."

Fischer interrupted, "With which hand?"

Without the hesitation Schermann said that the letter-writer was right-handed but this particular gesture with the pince-nez was always performed with his left hand. Schermann then asked whether he might imitate the writer's gait, as it was rather difficult for him to describe it. Fischer agreed. Schermann rose and paced up and down in a swaying manner, making unusually long steps, with the upper part of his body slightly bent. Fischer admitted that this was a perfect imitation of A. P.'s gait, whose letter Schermann had held in his hand for but a few moments.

Fraud? Trickery?

Then Prof. Fischer took another letter from his wallet. Again Schermann only touched the letter, put it down and spoke about as follows:

"An ugly man. He looks like an ape. A repulsive character; a bad man. He kowtows before influential and, in particular, wealthy people, but he treats his juniors as underdogs. He makes me shudder."

Fischer was puzzled. Both accounts seemed exact. He knew that Schermann did not know the letter-writers.

Fischer became very curious. He was far from convinced, but thought it worth his while to investigate this peculiar gift in which he still did not believe. He began his research into Schermann's "psycho-graphological" ability in the hope of uncovering fraud and

ingenious trickery. For sixteen months, from September 27, 1916, until February 4, 1918, he made numerous experiments with Schermann and described 280 of them in his book *Experimente mit Raphael Schermann: Ein Beitrag zu den Problemen der Graphologie, Telepathie and des Hellsehens* (Urban & Schwarzenberg, Vienna-Berlin, 1924).

The results of these experiments are recorded and annotated in Fischer's book. The tests consisted of the following procedures: Schermann was given either a letter, a slip of paper containing some handwritten words, an addressed envelope, or a few lines drawn on paper. He was asked to hold the respective items in his hand, or study them for a short time, and then seek to describe the writer. As Schermann was no systematic or empiric graphologist, he mostly confined himself to touching the letter. In some cases he gave the impression that he was reading the letter, but he said later that he hardly ever did study the contents, as this would be irritating rather than helpful.

UNFORTUNATELY, most of the experiments were carried out in Café D. in Vienna, and although Mr. Sachs and Director T. were always present and made precise shorthand notes about anything that happened during the sessions, from the scientific standpoint this procedure may be sharply criticized. One should, however, not forget the circumstances under which the experiments were undertaken. The war was still going on. Fischer had to be careful. He was a university professor. He could not take the risk of being considered a charlatan who experimented with an obscure person. He could not invite Schermann and the two friends to his hotel, because this would have been conspicuous—why, he might even have been accused of espionage, of treason.

The café where so many people met, where Sachs and T., as well as Schermann, were well-known customers, was the only unobtrusive place for the investigations. Moreover, Fischer's integrity, his well-known skeptical attitude toward anything unscientific and the presence of two highly respectable, unbiased witnesses, made up for some of the shortcomings of the arrangements.

The subtitle of Fischer's book should, I feel, have been different. Although telepathy and clairvoyance were the main problems with which the experiments were concerned, they actually had nothing to do with graphology. Schermann was not dependent on the handwriting of the persons whom he described. What he needed

were things with which the person concerned had been in touch for some time. He himself thought that there were some emanations or vibrations radiated from the paper, the ink, or any other matter previously in the possession of the writer.

Schermann Was Unique

THE results at which Prof. Fischer arrived are presented toward the end of this article. They require no further comment on my part. In addition to the recorded results, Fischer made many more experiments with Schermann.

It is highly regrettable that Fischer's experiments have so far not been made known to the few serious investigators of parapsychological phenomena and that "psycho-graphology" remained a unique phenomenon, linked for ever with the name of Raphael Schermann. There were, on the continent of Europe, a few men who, encouraged by Schermann's startling success which, at the same time, was excellent business, maintained that they, too, were "psycho-graphologists." I had the opportunity of investigating two men who made such claims. The numerous experiments I made with them, more than twenty years ago, proved only that they were quite unable to produce results similar in accuracy to those of Schermann. Indeed, the percentages of failures and uncertainties were so enormous that there was no shadow of doubt in my mind when I told them that they were not psycho-graphologists, telepaths, or clairvoyants at all.

Here follow Fischer's results:

Out of 109 tests concerned with Schermann's ability to analyze character, describe mood, situations, and relations between two people (according to handwriting study), Schermann was correct in his judgments seventy six times, uncertain seven times, and failed twenty six times. In this test he scored 70 percent correct results, 6 percent uncertainty, and 24 percent failure.

In the twelve experiments where Schermann imitated gestures according to handwriting specimens, he was correct seven times, uncertain three times, and failed twice —giving an average of 53 percent success, 25 percent uncertainty, and 17 percent failure. In seventeen experiments, Schermann was permitted to touch the letters, or closed envelopes containing letters. Here he had nine correct judgments, no uncertainties, and eight failures. His average was 53 percent success and 47 percent failures. By repeating this same experiment, but also introducing other material used by the person described, Schermann succeeded in eleven of twenty-eight experiments, failed in fifteen, and was uncertain

in two. This provided an average of 39 percent success, 8 percent uncertainty, and 53 percent failure.

The results of fifty-five experiments which tested Schermann's ability to describe personality through telepathy, revealed a score of forty correct experiments, two uncertain and thirteen failures. The average of 73 percent success was opposed to 3 percent uncertainty and 24 percent failure. Schermann's ability to imitate handwriting by touching sealed envelopes (containing the handwriting concerned) was tested in fifty-nine experiments. He achieved success in thirty-seven experiments, was uncertain in ten, and failed in twelve,—showing that 63 percent of the experiments were successful, 17 percent were uncertain, and 20 percent failures.

The full total of 280 experiments showed 180 correct results, 24 uncertain, and 76 failures. Fully 65 percent of the experiments had suggested Schermann's psychic ability, leaving a total of 8 percent uncertainty, and 27 percent failure.

The highest score is found in the first group which was concerned with Schermann's professional activity, and in the telepathic group; together they add up to 71.5% correct results against 24% failures. In Fischer's book the last group, namely imitation of handwriting by touching closed envelopes containing handwriting, is completed by appropriate illustrations of the original handwriting and the imitation by Schermann. It is impressive to notice that Schermann imitated, in more than one case, "typed letters" by printing his imitation writing with a pencil, although he had never before been concerned with drawing conclusions from typed letters, as typing does not give any considerable opportunity of close contact between the typist and the typing result. Surprisingly, in this group 63% of the results were correct.

"Is Absolutely Unknown . . ."

PROF. FISCHER, who during the occupation of Czechoslovakia by Nazi Germany, was killed, arrived at the following conclusions which I translate from his book:

"1. There exists an extrasensory transfer of mental happenings from one human being to another.

"2. This transfer occurs most probably by means of energy, as yet not known to us, from brain to brain.

"3. In what manner this energy leaves one brain and enters the other, and the course of this energy, is absolutely unknown to us."

As may be noticed, Fischer tried to be as materialistic in his conclusions as possible. Actually he was on a fair way to a non-material approach.

HANDWRITING AND EMOTIONS

by Manfred Lowengard

This reviewer considers graphology one of the borderline sciences that must guard themselves against slipshod methods and over-enthusiasm

GRAPHOLOGY: Handwriting and the Emotions. By Malford W. Thewlis, M.D. & Isabella Clark Swezy. American Graphological Society, New York, N. Y. 264 pp. $8.00.

THE historical development of graphology, from its earliest beginnings in 1622 to its present day achievement of a graphological faculty at a number of European universities, would make interesting reading, because a great many people of outstanding vision and perception have occupied themselves with the obvious relationship of handwriting and personality. Such names as Shakespeare and Goethe are amongst the earlier observers. The list of more modern thinkers includes Browning, E. A. Poe, Dumas, W. Humboldt, Baudelaire, Daudet, Zola, Gogol, Chekov, Thomas Mann, Emil Ludwig, Lion Feuchtwanger, Cesare Lombroso, C. G. Jung, Albert Einstein, Stefan Zweig and many others.

The term "graphology" was introduced by the Abbé Jean Hippolyte Michon in 1871, whose pupil and successor, Jules Crépieux-Jamin, is still widely quoted by modern handwriting experts. The authors of the book under discussion are obviously also very strongly influenced by this early genius.

Crépieux-Jamin based his findings to a large degree on a number of fixed signs which gave him a clue as to the tendencies prevailing in the writer's make-up. It was, nevertheless, found that by analyzing a writing a great many contradictions would be found which, without deeper knowledge of the structure and growth of personality, could not be understood. It was the German scholars, Professors Preyer, Meyer and Ludwig Klages, who with care, years of careful observation and study, finally developed a discipline which is known as "Ausdruckskunde" (the study of gesture, movement and expression). They found at the beginning of this century, to be exact between 1895 and 1920,

that more than one interpretation could be given to the fixed signs Crépieux-Jamin had discovered. The positive and negative aspect of all individual expression was examined, and by doing so Prof. Klages discovered that those disturbing contradictions did not disprove the graphological theory, but on the contrary "proved its sincere and valuable contribution towards deeper understanding of the human mind."

"Klages' chief contribution concerns the operation of impulsion and inhibition in determining certain graphic patterns. The application of such psychological principle does not favor the mechanical listing of isolated graphic traits with their respective significance so much, as it does the discovery of the possible combination of specific symptoms, and their common references to the general motor organization of the individual. Klages also cites in explanation of certain graphic signs a law of so-called *Feeling for Spatial Analogy;* the implication being, I take it, that in certain cases a delicate application of empathy operates in determining preferences for certain forms and slants." This paragraph comes from a book by Prof. June E. Downey, *Graphology and Psychology of Handwriting,* 1919, Warwick & York, Baltimore, in the series of Educational Psychology Monographs.

I quote this to show that graphology was known, and investigated also in America, even though its main development took place in Europe where one now may study graphology at universities.

Respectable, but also Reliable

GRAPHOLOGY has become "respectable." Scientists no longer sneer at us, and indeed, some take a serious interest in the subject. It is more necessary, therefore, to produce books that can stand up to the rigid scrutiny of methodical scientific investigation. Unfortunately I found this not to be the case with the book under discussion here.

The publishers announce on the dust jacket that the book represents "a complete course in graphology." I understand a complete course to be a textbook which enables the student to acquire knowledge of a discipline which he then can practice, provided he gives the subject sufficient attention and practical experimental investigation. No doubt any scientist will agree with me there. It is the more surprising to find that two authors, one of whom at least has undergone the academic training of a medical school, should be satisfied with a book which contains so many sweeping statements and generalizations. Had I by chance come across this book as

my first acquaintance with graphology, I would have treated it with utmost suspicion.

What is somewhat embarrassing are such statements as: "Wide interests are noted in wide e's and O's. Also with wide spaces between the strokes of the m." I could supply ample writings, showing such letter formations of people who are as narrow-minded and stupid as one can wish. Or: "Fantastic dreams are revealed by a t-bar which crosses above the top of the letter. If the bar is heavy the person may realize such dreams!" I dare not imagine what a young lady would believe her friend dreams about, should she detect such t-bars in his or her writing. No sincere student can be expected to take such statements seriously.

The trouble with all borderline sciences, and in particular those investigating the behavior of man, is that they have as to yet no exact terminology, nor reliable definitions of factors they try to ascertain. The result is that every psychological school has its own terminology, and there exists a large variety of names for one and the same thing. On page 40, for instance, the authors speak of "sensuality," and mean by it undue sexual indulgence. I learned it to mean an uninhibited joy in all kinds of physical pleasures, which include eating, drinking, and even enjoyment of music, but also sex, whereas "sensuous" means a controlled enjoyment of such pleasures. All the same, as long as people say what they mean, one can follow them.

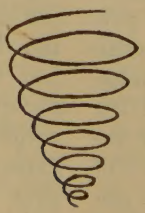
The writers hardly mention, for instance, the very important factor of the forms of connection between individual letters, namely the angular, guarland, arcade, and threadlike formations which are used to shape letters into words. These forms of connection, in combination with three zones of writing, which the authors mention in passing, are considered by most European schools as the most significant factors in the construction of a handwriting analysis.

Diagnosis by Graphology

THE authors mention quite rightly that graphology can be an excellent tool in the investigation of the psychosomatic relationship between mind and disease. It is accepted now that one can worry oneself into sickness, and relax oneself into balance, harmony and health, but why do the authors stop in Sample 25 by saying that emotional conditions are due to physical causes? That is quite true, but even from the reproduction one can find some clues indicating the psychic causes, or psychological causes, if you prefer, for a physical deterioration.

The answer to this question can only be that the authors try to remain on safe ground, that they do their best to remain rational, and that by doing so they limit their field of investigation, but also their and their readers' understanding of the human mind.

Jacoby, in his interesting book *Analysis of Handwriting,* says that "objective observation and subjective psychological penetration and valuation must be well balanced in order to bar misinterpretations from graphological inferences." This is only too true. But one should go even further than that, and have a sound knowledge of parapsychological theories. One should aquaint oneself with the possibilities of psychic influences before labeling a person as emotionally unstable.

I have met a number of genuine psychics, sensitives, or whatever one may feel inclined to call them, who showed definite trends of emotional instability, until somebody came to explain to them the nature and meaning of those symptoms they tried to hide and which caused them to be unstable. They were genuine psychics with the gift of clairvoyance, clairaudience, etc., which they now constructively employ in assisting their fellow beings. Psychiatrists are usually unable to distinguish between hallucinations and genuine visions, and this is the very point where graphology, provided it is practiced by a knowledgeable expert, can often give the clue to the correct method of psychiatric treatment.

The illustrations in the book are very interesting indeed, and providing one does not take this book as gospel truth, one can find in it a great deal of very stimulating material for individual research.